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ABSTRACT

Each chapter of this document describes a different project and approach for introducing students (elementary to high school) to oral history and folk arts. All chapters use a standard format in which a general overview of the project, describing themes, philosophies, and methods are followed by sample lesson plans, teacher guidelines, and student materials. The six chapters offer: (1) "Folklife in Education Program: Groton Center for the Arts" (Janice Gadaire) explains and uses basic concepts of folklore techniques such as observing, interviewing, and documenting; (2) "The Lifelines Project: The Oral History Center" (Cynthia Cohen with Beth Gildin Watrous) outlines an interview process focusing on listening skills and students ethnicity, ending with visual arts and writing projects; (3) "History Spoken Here: Exploring Our Roots in the Community" (Robert A. Henry; Joseph D. Thomas) presents an investigation of local history and heritage through interviews, slide shows, and field trips, the results of which were edited and published by students; (4) "A Heritage Within: Folk Heritage and the Arts in Holyoke" (Randi Silnutzer) offers a combination of oral history and music that allows students to learn about their own heritage, as they eventually conduct and then share oral history interviews with family and community members; (5) "Sing Me A Story of History" (David Bates; Diane Sanabria; Beth Gildin Watrous) combines music and oral history with other disciplines to study the 1930s in rural western Massachusetts through primary resources, printed media, radio, and advertising; (6) "The Cultural Curriculum Project" (Kathy Kelm; Mary Lou Jordan) describes an interdisciplinary approach to "cultural immersion" that allows classroom teachers to integrate cultural studies with basic academic subjects for a six to eight-week period. In the final chapter, "Bringing Oral History and the Folk Arts into Your Classroom," Beth Gildin Watrous discusses curriculum development for interested teachers. Four appendices cover practical suggestions and guides for developing interviewing skills, storytelling, ethical and legal issues, and an extensive list of resources and organizations. (DQE)

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Oral History and Folk Arts in the Classroom and Community

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DRAWING FROM THE WELL

Oral History and Folk Arts

in the Classroom and Community

Edited by
Randi Silnutzer
and Beth Gildin Watrous

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Drawing from the Well

Oral History and Folk Arts in the Classroom and Community

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FOREWORD

The Massachusetts Constitution of 1780 is unusual among the states in that it has a section entitled "The Encouragement of Literature, etc." As written by John Adams, this section asserts that knowledge and wisdom are necessary for the proper functioning of a democracy. Knowledge, in turn, is dependent on the spread of education throughout the state and among all social classes.

Therefore, legislators in all future periods of the Commonwealth are admonished by Adams to cherish the interests of "the university at Cambridge" and public schools in the towns. Lawmakers are instructed to encourage the promotion of agriculture, arts, sciences, commerce, trades, manufacture, and natural history. Finally, legislatures are reminded to allow humanism to thrive and to inculcate such traits as industry and frugality, honesty and punctuality, sincerity and generosity among the people.

This section of our legal constitution is a succinct statement of the ideals of the Enlightenment. It outlines a society that is refined and literate, rational and commercial. It implies that all citizens adhere to common values and goals, accepting one language, one currency, one civil code while working together in a congenial way. There is no mention of preserving the multiplicity of dialects, beliefs, hand skills, and regional traditions that flourished within Massachusetts. Rather, John Adams' emphasis was on creating a progressive society with a new and homogeneous identity.

Throughout the nineteenth century public schools were given the job of enforcing this cultural transformation. Schools taught only the proper grammar and pronunciation of English, a canon of familiar literary masterpieces, established science, and official history. This trend reached its peak at the turn of the century with the ideology of Americanism and its metaphor of the Melting Pot.

The extremism of this ideology was perhaps due to overwhelming evidence that the tenets of the Enlightenment were not working well under the influence of industrial capitalism. The need for vast supplies of cheap labor and yet the fear of foreign immigrants contributed to violent labor strikes, ethnic prejudice, and social discrimination as the twentieth century unfolded.

To fix these problems some theorists tried to think of stronger ways to deny differences among people, culminating in one way with the Ku Klux Klan and in another with the House Un-American Activities Committee. Other theorists proposed an alternative concept of the common good in a democratic society, demonstrated by the National Folk Festival and the New Deal Federal Folklore Project.

Ironically, this alternative approach was developed primarily at Harvard University, relied upon by John Adams in the Massachusetts Constitution to maintain unity among the populace. In an intellectual lineage that can be traced from Ralph Waldo Emerson through William James to Horace Kallen, these authors popularized the ideals of individualism and diversity. In their way of thinking, uniformity should be confined to basic civic procedures in the public sphere, while in private and local life pluralism should be recognized and tolerated. As Kallen wrote in 1924: "In manyness, variety, differentiation lies the vitality of such oneness as (we) may compose."

Horace Kallen's student Ben Botkin, who directed the Federal Folklore Project, took the doctrine of cultural pluralism to heart and during the New Deal coined the term "applied folklore." This approach took pluralism one step further in that oral lore, private beliefs, and folk customs were to be not only tolerated but celebrated, brought to light to increase awareness and appreciation among ethnic groups, occupational trades, and particular localities.

As proven by the curricular projects in Drawing from the Well, Botkin's vision is increasingly accepted by educators. Public schools have now come full circle and classroom teachers are experimenting with how to teach about cultural diversity, inviting folk artists, folklorists, and oral historians to collaborate with them. Their ideal is the same as John Adams' two centuries ago: knowledge and wisdom, but in a more comprehensive sense. The benefits to students in self esteem, open-mindedness, and preparation for the twenty-first century are real and invaluable.

Dillon Bustin
Program for Cultural Pluralism
Massachusetts Cultural Council

INTRODUCTION

Randi Silnutzer

Background: Why Oral History and the Folk Arts?

When the Pioneer Valley Folklore Society (PVFS) began working in the area of arts education, we were interested in communicating an enthusiasm for the folk arts that went beyond coffeehouses and concert stages. In introducing children to the folk arts, we hoped to encourage them to appreciate their own heritage, and to gain respect for cultures that were different from their own. We were also anxious to share with them in learning about the variety of rich cultural traditions in the area.

We quickly discovered that many of our goals dovetailed quite nicely with those of area schools. The industrial city of Holyoke, for example, was interested in expanding its arts programs in a way that would address issues of multicultural diversity. In a rural county further north, a regional school system was seeking to incorporate the arts into existing language arts and local history curricula. Both of these situations evolved into collaborative projects which placed resident folk artists in the schools, and ultimately, led to our involvement with curriculum development.

As we continued to work in the areas of oral history, the folk arts, and education, we became aware of other organizations across the state that were engaged in similar programs. We found that each of these organizations were, in their own communities, addressing questions and concerns raised by classroom teachers at all grade levels: How can we make history exciting to students and relevant to their lives? How can we help students develop both their critical thinking skills and their creative expression? How can we involve parents constructively in their children's learning process? What are some ways that we can address issues of cultural diversity in the classroom and community? How can we begin to connect the classroom with people and organizations in the larger community setting? How can we help students and community members envision and participate in creating a more just society?

Drawing from the Well describes the experiences of schools and community organizations throughout the state who have sought answers to these questions. With assistance from the Massachusetts Cultural Council, PVFS contacted the organizations whose projects are represented in this book. All of these programs use oral history and the folk arts to address the needs of their local schools and communities. From rural farming villages to typical New England milltowns, from the beaches of Nantucket Island to the streets of urban neighborhoods, the folk arts and oral history provide a vital link between classroom and community. Whether students interview whalers and textile workers or create patchwork paper quilts that depict their personal life stories, they are discovering a connection to their environment and to their cultural heritage.

An Approach to Studying Folklore and Oral History

The concept of folklore conjures up a variety of popular images. People are likely to think of fairy tales, trickster stories, quilting bees, herbal medicines, ballads, work songs, children's games and countless other cultural traditions. In fact, all of these are part of the folk process, and have been studied in community settings by folklorists

around the world. They are considered folklore in that they are part of a body of traditional knowledge in the community, and they continue to be re-created, adapted and passed on through oral transmission.

Given this concept, how do we gain access to this body of traditional knowledge? How do we document, preserve and present a community's folklore in a way that is reflective of the values of those who practice it? What responsibilities do we have to the communities which we study? Clearly, these questions have no simple answers; nor can this short essay attempt to review the entire development of folklore studies. However, we can offer responses to these questions, and provide some background on the basic concepts that we have found useful in the classroom.

Historically, the discipline of Folklore has drawn from a wide range of approaches in studying traditional art forms. Early folklore research in the United States often involved the collecting of traditional materials, such as Cecil Sharp's well-known collections of English folksongs found in Southern Appalachia (1917). This approach often seemed like a race with time, as folklorists sought to document and preserve songs and stories that would soon be lost to the oral tradition – either because of technological advances, changing social conditions, or pressure to assimilate with mainstream culture.

However well intended, these efforts to collect specific fading traditions often ignored other elements of community life, such as African-American or Native American cultures. They also tended to perpetuate stagnant, romanticized notions of a simpler society. This is dangerous territory, for descriptions such as "idyllic" and "exotic" are closely akin to labels such as "backward" and "deviant". For all of these reasons, contemporary folklorists generally seek a more contextual understanding of folk traditions. This process involves not merely collecting artifacts, but striving to understand the artforms as part of a complex web of evolving cultural values and traditions that are passed on through members of a community. Janice Gadaire, whose Folklife in Education Program is featured in Chapter One of this publication, beautifully describes the folk process in Understanding Folk Art:

> What these materials have in common – whether we are speaking of a style of house, an eighteenth century ballad or later song such as a blues piece, a religious practice, a legend or a tale – is that they were created by a group of people with a common heritage or other identity....a group who shares a system of values and aesthetic standards, thereby enabling individuals to create forms that the whole group will understand and appreciate.
>
> The group sustains these forms, at least ideally, as long as they remain useful, meaningful and attractive. It adapts the forms with the passage of time, or sometimes abandons them all together, creating variations or new ones in a way that allows the group to remain alive and functioning in a constantly changing world. This is what a folklorist means by tradition — a dynamic process of sustaining group forms and creations over time by constantly recreating them so that they grow with the group.
> (Gadaire, pp. 3-4)

This emphasis on context in the community is one way in which folklore and oral history are naturally interrelated. For this reason, folklorists often act as ethnographers, who document cultural traditions through participant observation;

oral historians also seek information from many sources, including public documents and traditional historical texts. However, folklorists and oral historians are especially concerned with knowledge that is transmitted through word of mouth. Thus, they document their subject matter through interviews with members of the communities that they study. Ultimately, both disciplines can be viewed as methods for exploring a way of life, and for seeking to understand how communities maintain their stability amid constant cultural change.

In viewing cultural change, oral historians often emphasize the documentation of historical events and social conditions from the perspective of ordinary individuals. The rationale is that dry accounts in history books and the concerns of powerful politicians do not represent the immediate experiences of the general population. For example, oral history enables us to learn a great deal about the Great Depression by talking with those who lived through it; similarly, we gain a human perspective on the Vietnam War by listening to the stories of soldiers, nurses, refugees, conscientious objectors, anti-war activists, and family members of those who served (or didn't serve); we also can focus on contemporary local issues by conducting oral history interviews about the concerns of community members, such as housing, the development of open space, cultural diversity, etc.

Cynthia Cohen of the Oral History Center is another contributor to Drawing from the Well. In the following passage, she describes how oral history gives voice to those who are rarely represented in standard history texts, thereby empowering individuals and strengthening communities:

> In recent years, educators and community workers have come to realize the tremendous potential of oral history methods for the preservation of the history and cultures of working people, ethnic and racial groups, women, children, older people – groups whose perspectives traditionally have been overlooked in historical sources. Oral history is also being used to strengthen communities, by validating people's experiences, and by engendering a sense of pride within homogeneous groups and a sense of respect for diversity among groups. The methodology is a powerful teaching tool. It is used to impart skills, to generate enthusiasm for the study of history, and to create the shared understanding of the past which communities need in order to have a voice in shaping their future. (Cohen, 1987, p. 3)

Folk Arts and Oral History in the Classroom

As is persuasively stated by Cynthia Cohen (above), oral history is a vital educational tool, as well as a method for studying cultural and social history. The experiences of teachers around the state re-affirm this position, and provide inspiring testimony about the value of integrating the folk arts and oral history with regular school curricula. Some of the educational benefits of these programs are outlined below:

- Oral history and the folk arts provide an easily accessible, engaging and participatory way for students to become involved in local history. In learning from other community members, students are also better able to understand their own place in the historical continuum.

- Because these studies are often of a cross-cultural and intergenerational nature, they lead to increased communication between students, family members and others in the community. They can also work towards the reduction of prejudice and discrimination by inspiring an appreciation for cultural diversity.

- Folklore and oral history emphasize process as well as product, and therefore provide an effective way to focus on students' learning skills. Reading and writing, listening and speaking, and critical thinking skills are all enhanced by the interviewing and editing process.

- Approaching social and cultural issues through the arts may be more suitable to some individuals' learning styles; and students may learn on a more affective level through the arts than they would through other forms of instruction.

- Activities that involve music, dance and the visual arts also allow students to develop their own creativity, and to communicate feelings and ideas that might not be expressed through other media.

- The interdisciplinary nature of these approaches allows teachers to draw from rich musical, historical, literary, and cultural sources.

Each of the projects described in this publication respects the essential process as well as the product involved in oral history and folk arts studies – both in terms of student learning and community involvement. In practicing the methods of folklore and oral history, students learn to listen constructively, to make astute observations, and to ask critical and provocative questions about what they observe. The final stages of the interview process challenge students to present their material in a meaningful and accessible way – whether through classroom discussions, writing assignments, or more elaborate public presentations.

While students are developing these various skills, they are also discovering, analyzing and reflecting upon issues central to the humanities. They are exploring the context in which cultural traditions are created, communicated and adapted; they are investigating historical issues through the experiences of their own families and community members; and they are learning about other cultures in their own classrooms and in the world at large. In this way, students are engaged in the heart and soul of history – deepening their relationships with others, and broadening their perspectives on social issues, past and present.

The Projects and their Presentation

Although many fundamental goals and philosophies are shared by the six projects featured in this publication, each of them represents a unique approach for introducing students to oral history and the folk arts. The lessons span age levels from elementary to high school. Some focus specifically on local history or community studies; others are grounded firmly in the folk arts. Certain programs are especially designed to encourage students' understanding of their own family and community heritage, whereas at least one project fully immerses students in experiencing cultural traditions from other parts of the world.

These various programs are presented in individual chapters, which follow a standard format. The first section of each chapter provides a general overview of the featured project, describing its central themes and highlighting basic educational philosophies and methods. The rest of each chapter is devoted to sample lesson plans, teacher guidelines and student materials. These are intended as hands-on examples and sources of inspiration, which teachers can use directly or adapt to suit their own students and community.

The booklet begins with the **Groton Center for the Arts (GCA) Folklife in Education Program**, which offers an excellent introduction to the basic concepts of folklore. This chapter provides tools for teachers and students alike to investigate the meaning of folklore/folklife, and explains techniques that folklorists use in the field. Students learn about observing, interviewing and documenting folklife traditions through class discussions, interviewing activities, and a series of student worksheets focusing on folklore concepts and personal history. They next conduct their own fieldwork through group interviews with community folk artists. The program's two to three week format is designed as an introduction to the general principles of folklore, and is adaptable to any local community.

Chapter Two continues to explore the interviewing process through the **The Oral History Center's** community-based educational programs. The Oral History Center (OHC) has worked extensively in the Cambridge area, where there are large Haitian, Cambodian, Latino and other ethnic populations. Their school programs use oral history to address the needs of students and community. OHC programs encourage community involvement in all phases of the oral history process – from the conducting of interviews to the presentation of final products. Through the interviewing process, students develop listening skills, increase their appreciation of cultural diversity, and increase their self-esteem. These goals are reflected in the lessons selected for this publication, which include classroom interviewing activities that focus on students' listening skills. Students create colorful paper patchwork squares that depict aspects of their own lives, and then interview each other about the life incidents their patches portray. Finally, the patches are united to form a paper quilt.

History Spoken Here is the apt title of Spinner Publications' oral history project, which is also based in a multi-cultural, urban setting. This program is essentially a local history project, in which students investigate New Bedford's rich heritage as an industrial seaport and publish the results of their oral history interviews. Through interviews, slide shows and field trips to community worksites and museums, students learn about immigration, industrial history, and the experiences of those who worked in the the city's textile mills and fishing industry. Instructional materials include an outline of basic topics in local history. This resource was designed to help teachers structure their oral history projects. Next, a short list of interview questions is provided as an example of the kinds of questions asked in an oral history interview. The chapter also includes guidelines for teaching interviewing skills, and for assisting students with transcribing, editing and preparing their oral history accounts for publication.

A Heritage Within (Folk Heritage and the Arts in Holyoke) combines oral history with music in exploring topics similar to those studied in New Bedford – immigration and the workplace, ethnic diversity, and the social history of industrial New England. Through songs, dances and children's games, students learn about their own heritage and those of their classmates; they also examine folksongs which provide first-hand perspectives on historical issues and events. These musical

introductions lead to inquiries about local history and culture, and eventually, to students' oral history interviews with family and community members. In an ethnically diverse community, these techniques can lead to greater appreciation of cultural differences, as well as an understanding of the common history shared by distinct immigrant groups. These principles are demonstrated in the two lesson plans provided: the first introduces students to Puerto Rican history and culture; the second focuses on discrimination, as seen through songs and interviews about the experiences of Irish-American immigrants.

Sing Me a Story of History (SMASH) is an integrated arts curriculum which combines music and oral history with the other school disciplines. In contrast to the Holyoke project, SMASH was conducted in a rural area of Western Massachusetts, and focused on a particular historical period – the 1930's. This period was chosen, in part, because students' living relatives often had strong memories of the era, and were therefore an excellent resource for oral history interviews. The 1930's also provided an interesting historical subject: this was the decade of the Great Depression, a time when rural communities faced great economic, technological, and social changes, similar in their intensity to changes rural communities are facing today. The two lesson plans that are provided focus on the use of primary resources to research and interpret aspects of life in the 1930's. The first lesson explores printed media; the second explores the world of radio and advertising.

The Nantucket Island School of Design and the Arts (NISDA) collaborates with a local elementary school in an interdisciplinary program which focuses on a different nation or continent each year (USSR, China, Africa, South America). During a six to eight-week period, students become intensively involved in experiencing cultures from another part of the world. NISDA presents guest artists from the featured countries, and classroom teachers integrate cultural studies with basic academic subjects such as math, language arts, science and social studies. For example, if the featured continent were South America, teachers might create mathematical word problems that reflect village life in the Andes; science classes might study the ecology of tropical rainforests and decorate their classrooms with replicas of the flora and fauna. The final celebration is a Festival Day, where students are issued passports to travel from country to country (classroom to classroom). In their journeys, they experience different aspects of the culture, demonstrated by peers and by local and international guests. At the end of the chapter, several classroom activities are provided as examples of the ways teachers have incorporated this interdisciplinary approach to "cultural immersion" in their own classrooms.

These accounts of projects around the state are followed by **Bringing Oral History and the Folk Arts into Your Classroom**, a chapter that offers suggestions for teachers interested in developing their own integrated arts curricula. The goal of this piece is to encourage and support teachers as they seek to incorporate oral history and the folk arts into other disciplines and classroom activities. The chapter addresses both the concept of curriculum and ideas for approaching curriculum from a multi-cultural perspective. Next it focuses on the process of developing curriculum, including defining goals and creating learning experiences. The chapter concludes with a step-by-step example demonstrating the process of developing an integrated arts unit.

Following this discussion of curriculum development are four appendices which provide additional information for teachers. Appendix A is a one-page summary providing **Guidelines for Developing Basic Interview Skills**. This outline is useful as a quick refresher for teachers, and as a handout for students. Appendix B is

About Storytelling, a delightful article which offers encouragement and practical suggestions for those interested in beginning to tell their own stories. Appendix C includes **Notes on Legal and Ethical Issues** in conducting, presenting, and/or publishing oral history interviews. Appendix D is an extensive **List of Resources**, citing books, recordings and organizations relevant to oral history, education, and the folk arts.

Drawing from the Well

This volume introduces teachers, students, parents and other community members to a range of possibilities for using the folk arts and oral history as educational tools. We have tried to balance educational theory and philosophy with specific activities consistent with these ideas. In addition, we offer suggestions for teachers to use in adapting this approach to their own curricula. It is our hope that this publication will become an inspiration for substantive programs that link schools and communities.

In Drawing from the Well, we had the opportunity to learn from others who have explored cultural and educational resources in their own communities. The variety, creativity and significance of their programs are both impressive and exciting. We hope you will enjoy working with these materials as much as we have enjoyed receiving, creating and editing them.

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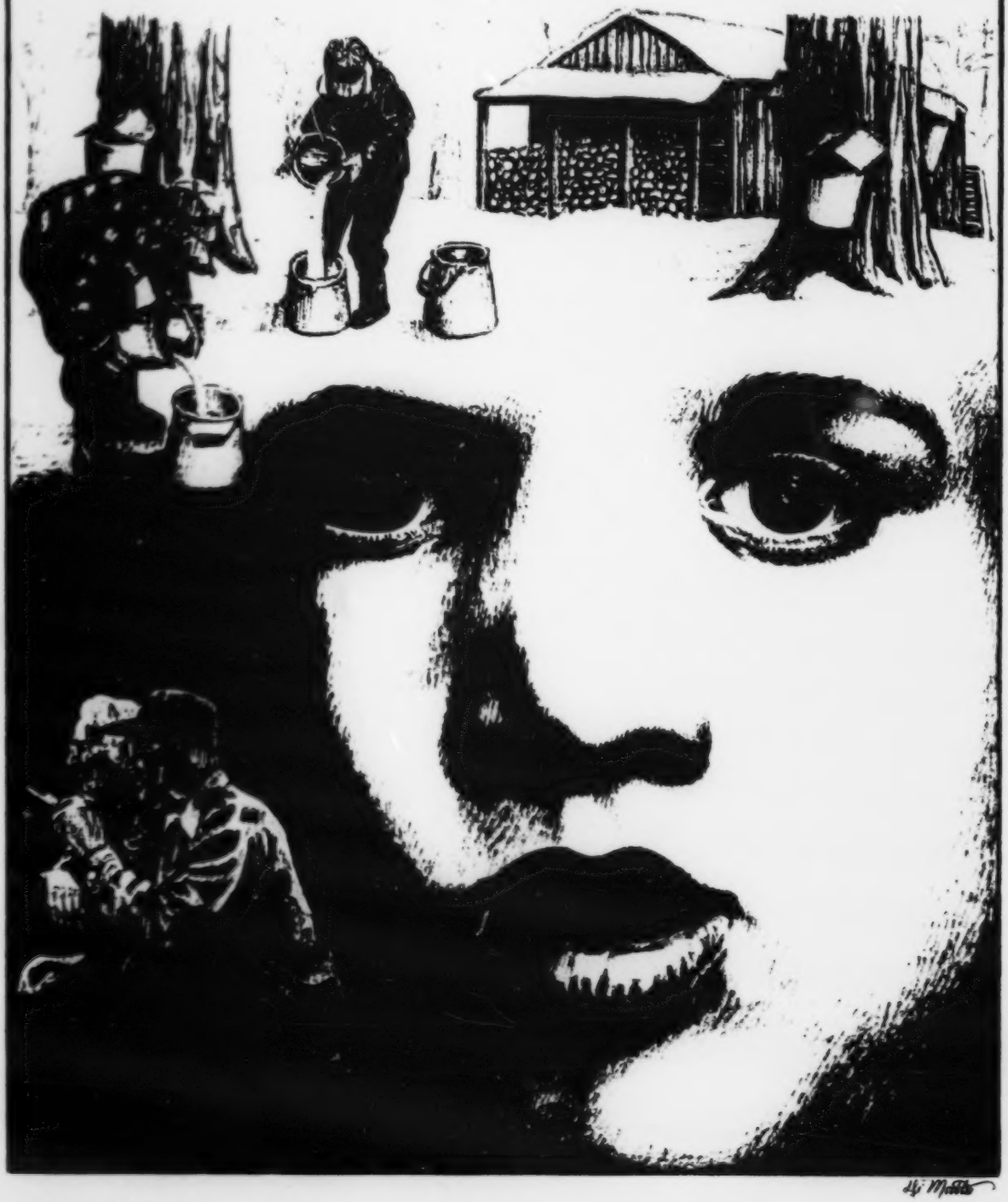
FOLKLIFE IN EDUCATION

Groton Center for the Arts



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Folklife in Education Program
Groton Center for the Arts

Janice Gadaire

The Groton Center for the Arts (GCA) Folklife in Education Program began in January 1987 in response to requests by area teachers for the Center to include a program which focused on the rich heritage of the Nashoba Valley region in its arts-in-education offerings. The program was modeled on several other folk arts in education projects that have been successfully completed in schools throughout the country. In each case, one of the main goals was to familiarize students with the folklife of their region, in order to enhance their appreciation of this diverse and often unrecognized body of cultural traditions.

The early attempts at folk arts in education residencies were criticized on several counts: the programs were not developed to relate to the classes' current curricula; teachers were given little if any preparation before the program; programs were not of a long enough duration to have any significant impact on students' perceptions of people whose cultures were quite different from their own.

In response to these criticisms, the program at GCA was designed with several major goals: to integrate project materials with the class curriculum; to provide teachers adequate preparation ahead of time so that they could participate meaningfully in the folklorist's residency and, upon its completion, continue with other projects if they wished; to develop a multi-faceted program which would be meaningful to the students by having them examine their own cultural traditions before they attempted to understand someone else's.

The residencies that are implemented in the schools take place on two consecutive weeks, and follow a ten day lesson plan. The initial three days of the project are devoted to the folklorist's teaching students about folklore, so that they will understand that folklore is something that all people have, and that different groups of people develop and share traditions that are meaningful to them.

Day 1 introduces the main concepts in the study of folklore, defining such ideas as "folklore and folklife," "folk groups," and "tradition." Day 2 explores in depth the many kinds of folklore that exist in people's lives, focusing on the variety of ways people have of expressing themselves – through speaking and singing, through material objects, and through customs or traditional action. On Day 3, students learn about doing field research and interviewing tradition bearers. These first three days focus primarily on the students' own traditions (in their families and with each other), and prepare them to meet and interview the traditional artists/tradition bearers with whom they will visit.

Four days out of every ten day residency are devoted to student visits with tradition bearers, either in the classroom or through on-site field trips. Approximately two thirds of each visit is given to the folk artist, who presents information on his/her particular tradition. The folklorist works with the artists ahead of time, helping each of them to develop a presentation that will meet program goals and do justice to the particular tradition. During the last third of the visit, students interview the artist about his/her background in the tradition, the skills needed to execute it, and the person's feelings about it; they use questions which they have developed on Day 3, and others which occur to them during the visit.

After visits by one or two of the artists, the folklorist teaches another lesson examining the importance of folklore in people's lives. Material for this lesson comes from many sources – from the artists who have already visited with the students; from audio-visual sources that feature artists speaking about their lives and traditional arts; and from the students' own background of lore (such as today's "urban legends," which speak of timely topics like people putting their pets in microwaves to dry them off after giving them a bath, or rats being found in fast-food fried chicken). Once all the artist visits are complete, the last day of the program is devoted to a review. The lesson plan for this day is flexible. Activities range from a simple recounting of what students learned, to brainstorming of potential student projects, or sessions where students share their own scary stories.

Program artists are chosen to fit the particular residency theme, which is developed by the folklorist and the teacher to relate to the class curriculum. Often, the theme is one of local history, which fulfills a school system requirement, and also fills a void which teachers increasingly see in students' knowledge of their own communities. Other themes address particular ethnic groups, in accordance with student units on other cultures. Another focuses on the rural character of the region. In this last case, the theme acted as a means of showing the uniqueness of the region to Fort Devens army children, many of whom had lived in foreign c[illegible]s and perceived the area as holding nothing of interest. Artists can demonstrate a range of talents, from expertise in local history to mastery of a traditionally learned craft such as woodcarving, rug hooking, or quilting.

Several steps are taken in order to increase the possibility that program content will have a long-term impact on the students. Teachers are required to participate in a one day workshop at GCA conducted by the folklorist; the workshop introduces them to the concepts and activities which will be presented in the classroom, and includes a meeting with a traditional artist in order to familiarize them with field research techniques. Each student is given a booklet developed by the folklorist, which includes all the text, note-taking, and activity sheets they will be required to use throughout the program. Teachers are encouraged to assign some kind of project to students upon program completion; these range from written reports on the folklife of a particular period or town, to family interviews, to projects conceived and executed by the class as a whole.

The lessons presented here are Day 1 and Day 3 of the ten day lesson plan. Providing these two units is the most effective means of presenting the range of the program. As noted earlier, Day 1 concentrates on the introductory concepts employed in the field of folklore and folklife studies. Students are asked to consider the traditions they share with family, friends, and the people in other groups to which they might belong. It helps them to gain an initial understanding of folklore as something that all people have in some form, and of the importance of tradition in people's lives.

Day 3 provides students with a basic ability to learn about other people's folklife through the folklorist's methods of field research. It combines activities which draw on students' own traditions with an exercise in developing interview questions that are used during their meetings with tradition bearers. Day 3 allows students to apply what they have learned about their own traditions towards understanding those that are less familiar. The notes that the folklorist has used in teaching are integrated into the lesson plans. This format was developed in the hope that classroom teachers would find the material detailed enough to be useful when they no longer had a resident folklorist in their classroom.

While the residencies were implemented in both elementary and middle schools, the program was most effective in the former, especially in the third and fourth grades. Students of this age group were openly receptive to both the folklorist and the visiting artists, which eased the ability of the classroom newcomer to present his/her material. In addition, elementary school schedules were more flexible, and because the students tend to be in the same classroom for longer periods of time, the folklorist had great flexibility in taking the time needed to teach a particular lesson. Further, artists' visits could be arranged more flexibly, taking into account such considerations as the age or work schedule of some artists, who could participate more easily if they did not have to spend an entire day speaking to four or five separate classes. For these reasons, the lesson plans provided here are taken from those used in the elementary classes. However, a similar unit is available for middle school classrooms, and teachers are encouraged to work with folklife programs at this age level.

While this residency format was developed specifically with the Nashoba Valley area in mind, it is one which can easily be adapted to the circumstances of any region. Its major goal of providing students with the means to learn about and appreciate traditional arts in life makes it a flexible guide for understanding the present and past cultural heritage of any region or group of people. It is designed with the goal of providing the non-folklorist with an understanding of the methods used by folklorists in their fieldwork. These tools enable the outside observer to gain an insider's perspective on the meanings and values inherent in a cultural tradition. Because the program is flexible, teachers are able to adapt the lesson plan to the particular needs of their classroom and community. Activities can be as extensive or as focused as one wishes, from the teacher doing field research to arrange visits with tradition bearers, to students taking their newly learned field research skills back into their own homes and neighborhoods.

Regardless to what extent these lessons have been implemented in a classroom, students have shown a consistently enthusiastic response to their new ability to learn about ideas not often discussed in textbooks, but important by virtue of the fact that they are all around them. One example was the Australian third grader who came new to the class on the second day of a residency. He completed an exemplary project in which he conducted an interview by mail with his grandfather, who makes piano strings. There was also the fourth grade girl who, of her own initiative, went home and interviewed her mother about her occupation as a hairdresser. Students expressed through a variety of responses their awareness of the fact that people's activities hold meanings which can be discovered simply by asking, that a rich story underlies the face of every landscape and that the older people in their lives (to whom they often find it hard to relate) do indeed have much to offer.

* Thanks to Dr. Janis Rosenberg, former Folk Arts in Education Coordinator of Palm Beach County, Florida and author of Palm Beach County Folklife: A Guide for Fourth Grade Teachers for advice in the development of these residencies.

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Lesson: Folklife Concepts

What is Folklore?

Ask if anyone knows what a **folklorist** does. Explain the comparison to a biologist as someone who studies biology. A folklorist is someone who studies folklore.

Next ask students what comes to mind when they hear the word **folklore**, and write all responses on the board. The responses will probably indicate many levels of understanding, and include various aspects of what folklorists mean when they talk about folklore. (People often think of stories, or things that are old or false. They also think of folklore as belonging to other people.)

Explain that in these activities, students will discover that there is more to folklore than people's general impressions suggest. They will also discover that everybody has some kind of folklore. Students will begin to understand this through examples from their own lives.

Read "What is Folklife?" handout. Students complete the "Who am I?" cluster diagram. (All handouts are reduced for publication, and can be enlarged for distribution to students.)

Folklore and Folklife

Definition of Folklore: What two words are contained in it? ("folk" and "lore") Write the word "folk" on the board and ask what people think it means. Write all answers on the board. The most common answer has to do with "people", which can be used as a definition. Now ask if people know the word "lore." Cite the dictionary definition "the traditional knowledge of a group." Ask students to put the two definitions together into a meaningful definition of folklore. ("the traditional knowledge of a group of people.")

Definition of Folklife: Folklife is a synonym for folklore. Does everyone know what a synonym is?

How is folklore created? How does it stay alive? Folklore is created by and kept alive by groups of people. A group of people who share folklife is a folk group. Folk groups share a heritage or other identity. Ask if anyone knows what heritage refers to? Heritage refers to the ethnic background of a person. It refers to the country his or her ancestors come from. List examples of heritages by asking students about their ancestry. Suggest that anyone who does not know can ask at home to find out.

Folk groups can also share other identities besides heritage. In what other ways do people who belong to a group share an identity? What kinds of things might people have in common besides their heritage? (Ask for examples, using activities from the "Who Am I?" worksheet if needed. Other identities might include religion, occupation, region, family, friends, etc.)

Folklore is traditional knowledge. Ask for ideas on what it means for something to be traditional. What is a tradition? (A tradition is part of a group's life that stays alive through time.)

Ask how people keep something alive through time? Folklife is kept alive through time because people in a group pass their knowledge along to each other. The process of passing knowledge along to other people is called transmission.

Who passes on or transmits folklife? Folklife is often transmitted from older people to younger people. For example, it is passed on from a parent to a child, or from a grandparent to a grandchild. Ask for examples of knowledge, skills or objects which students have inherited in this way.

Folklife is also transmitted among people closer in age. Some examples are skills and knowledge about a job, or children's activities and games. (Ask for examples.)

Folklife is transmitted or learned informally. Ask students to contrast the way they learn things in classrooms with the way they learned to play tag, or to behave with proper manners at the dinner table.

My Folklife

Students complete "My Folklife" and "Terms to Know – I" worksheets. Students share examples of folklife from the "Who Am I?" worksheets. With each example, students explain how it became a tradition for them, and with which folk group the tradition is practiced.

Decorating Folklife Folders

For the following day, students can be asked to decorate the front cover of a folder. They should include their name and something that they feel identifies them – a drawing, a poem, a photograph, or a nickname done in fancy writing.

Lesson: Studying Folklife in Context by Doing Fieldwork

Learning About Folklife

Read "Learning About Folklife" handout. Review the idea that folklife belongs to a group of people who create it and pass it along among themselves. Because of this, when you want to learn about people's folklore, you have to look at it in the situations where it is created and transmitted.

Context: the details of where and how folklife takes place. One example of looking at context would be a mother singing a lullaby to her small child. You have to look at much more than the song itself. What else might the mother be doing? Ask students for examples, such as the following: rocking the baby; kissing it; walking the baby around; singing the song over and over; perhaps changing the words to make them more personal or meaningful.

In order to make sure that we are learning about people's folklife in the ways that they create and use it, we can ask the journalist's six questions: Who? What? Where? When? How? Why? (Many specific questions can be developed from these general questions.)

Fill out the "Know the Context" worksheet. Use the "More About" worksheet to further explore aspects of context through drawing, writing or other means.

Doing Fieldwork

Fieldwork involves learning about people's folklife by letting the people teach us. In fieldwork, we learn about folklife directly from the people, instead of reading about it in a book or learning from some other secondary source. **There are several ways to do fieldwork:**

- OBSERVATION – Watch an event as it happens. (i.e. observe people singing, dancing, participating in festivals, etc.) Ask for other examples of events which one could learn about through observation.

- DOCUMENTATION

  Take notes about it: In your notes, you should (1) record specific information like the time, date, and location; (2) include your own impressions, such as comments about whether the event was happy, somber, formal, etc. (3) describe the people that were there and what they were doing; (4) answer the six context questions. (Ask students for other suggestions.)

  Record the event: Discuss various methods (camera, video, audio tape). Consider their drawbacks and advantages, as noted in the chart on the next page.

Method	Advantages	Drawbacks
Camera	Good for still shots (landscape features); Good for publication; Good visual record.	Does not get sound; Photographer is still making a choice about what to include in the picture.
Video	Gets sight and sound.	Possibly intrusive; More room for technical error; Final product often needs editing to be useful.
Tape Recorder	Gets accurate sound; Not as intrusive.	Does not catch visual references (such as a hand gesture to indicate an object's size); Room for error in operation and equipment readiness.

- INTERVIEWING – Interviewing involves asking people questions about what they do, or about the history of their lives. Ask students for suggestions about interviewing. What kinds of things might we want to know about a person? (For suggestions, see page 15 in Folklife and Fieldwork: A Layman's Introduction to Field Techniques, available from the American Folklife Center. See also section on "Oral History and Folklore Research Methods" in Appendix D: List of Resources.)

We want to learn:
- Pertinent information about their life.
- Details about what they do.
- Their own feelings about what they do.

With whom do you do fieldwork? Ask students for suggestions about which people might be good to observe, interview, and document. Why did they choose those particular people or groups of people? Some general categories and examples are:

- Practitioners of old and fading traditions (i.e. a ballad singer from Vermont; a craftsperson, such as an ox-yoke maker, a farmer who knows weather signs).

- A person who is acknowledged by members of a folk group as a master of a particular art or skill (i.e. the person who cooks a certain food the best; someone who built all the furniture in a house; someone recognized as a storyteller).

Follow-up Activities:

Interviews About Folk Toys: As a sample interview, a guest folklorist interviews a class member who makes a folk toy. (If a guest folklorist is not available, the interview could be conducted by another adult or teacher.) The interviewer should be sure to cover a range of information and types of questions. These include questions about the toymaker's personal background; how the person makes the toy; how s/he learned the skill; and why s/he does it. The six context questions should also be modelled. Discuss

the interview with the students, and encourage them to consider the kinds of questions to ask.

"My Fieldwork": Ask students to work with partners in completing "My Fieldwork" interviews. To begin, students choose a topic from their "Who Am I?" sheet, and describe it to their partners. (They might also use an object or photo, if they brought it in from a previous assignment.) The partners then think of two questions per category, and take turns interviewing each other.

How Much Can We Learn? As a follow-up activity, have the class interview the folklorist (or teacher) about an unidentified object. The group's objective is to see how much they can learn about the object through their questions.

Worksheets: Complete the "Terms to Know – III" and/or "I Learned About" worksheets. These can be displayed in a class folklife exhibit.

Resources

Folklife Materials Compiled/Developed by Janice Gadaire
Available from the Groton Center for the Arts
Willowdale and Main Streets, P.O. Box 423, Groton MA 01450 /
Tel: (508) 448-3001

"Elementary Teaching Guide" and "Middle School Teaching Guide"
Both are designed for a ten-day folklife unit, and include sample student packets.

"Understanding Folk Art: Forms for and from Everyone"
Folk arts essay and bibliography designed for teachers.

"History in Stone: A Guide to Understanding Old Gravestones Using Examples from the Nashoba Valley" For teachers and community members.

"History in Stone: A Guide for Middle School Students"
Designed to prepare for and accompany a graveyard field trip.

"Sources for the Development of Local History Curriculum"
Bibliography, sample community essays, gravestone and architecture guides.

Janice Gadaire is available for consultation and advice on folklife programming (festivals, exhibits and education programs, including teacher workshops).
She can be reached at 99 Winnifred Rd., Brockton, MA 02401/ Tel: (508) 586-8399.

I

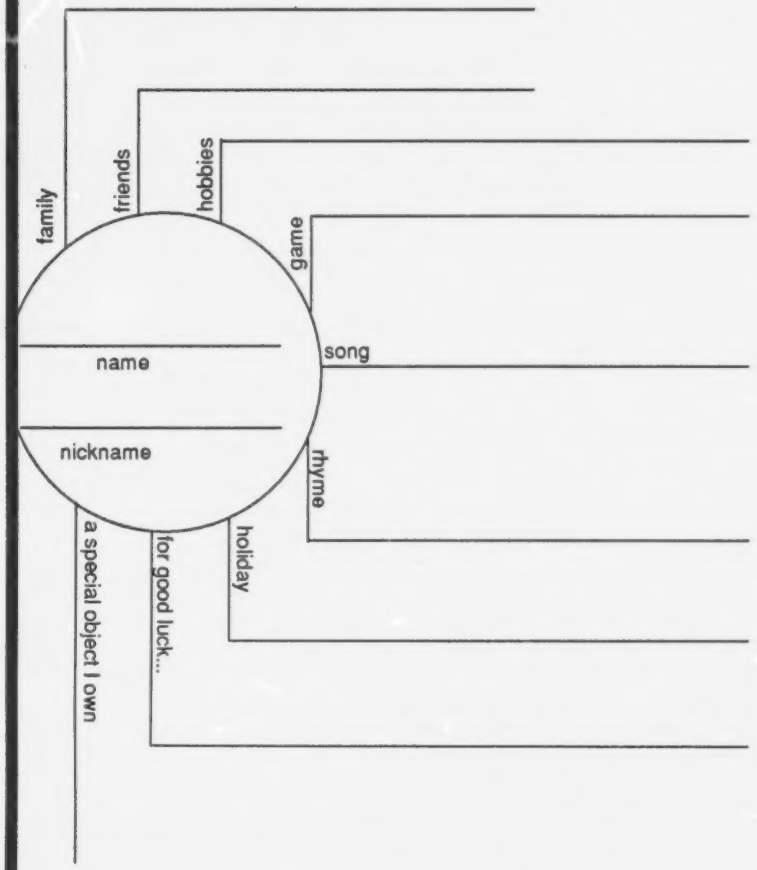
WHAT

IS

FOLKLIFE?

In Unit I, you will discover that folklife is made up of the many kinds of traditional knowledge that groups of people have about their world. People transmit this knowledge to others in their group, and that keeps it alive. We all have folklife, because it is an important part of people's lives.

WHO AM I?



MY FOLKLIFE

Look at what you wrote for answers to "Who Am I?" and think about your answers to these questions:

- What special things do I own or do?
- Who do I use or do them with?
- What do I know about them, or need to know to do them?
- How did I get them, or learn to do them?
- Why do I like them?

Now, you can put under each heading below some information about your own folklife.

MY FOLK GROUPS **MY TRADITIONS**

MY KNOWLEDGE **THEIR IMPORTANCE**

TERMS TO KNOW - I

Match the terms on the left with their correct definition on the right.

folklife	a group of people who share a heritage or other identity
folklore	part of a group's life that stays alive through time
tradition	the traditional knowledge of a group of people
transmission	a synonym for "folklore"
folk group	passing on a group's traditions

III

LEARNING ABOUT FOLKLIFE

In this unit, you will have a chance to practice ways of learning about people's folklife. First, you will discover that in order to understand how a tradition is important to a person or group, we should learn about the context in which it happens. Then, you will learn how to do this, by trying some of your own fieldwork.

KNOW THE CONTEXT!

Choose a tradition from your "Who Am I?" sheet; write it in the center. From each circle, write as many context questions of that kind as you can think of.

When you are finished, turn to the "More About" page and put the information together in the way you choose – as a poem, a story, a picture or other way.

MORE ABOUT _____

MY FIELDWORK

Informant: _____

Topic: _____

Questions to ask:

_____

_____

_____

_____

Below is a _____
(poem, drawing, story, etc.)

that shows what I learned.

TERMS TO KNOW – III

Match the terms on the left with their correct definition on the right.

context	learning about people's folklife from the people themselves
observe, document, and interview	ways to document people's folklife
fieldwork	ways to do fieldwork
camera, tape recorder, note pad and pencil	the setting and situation in which folklife takes place

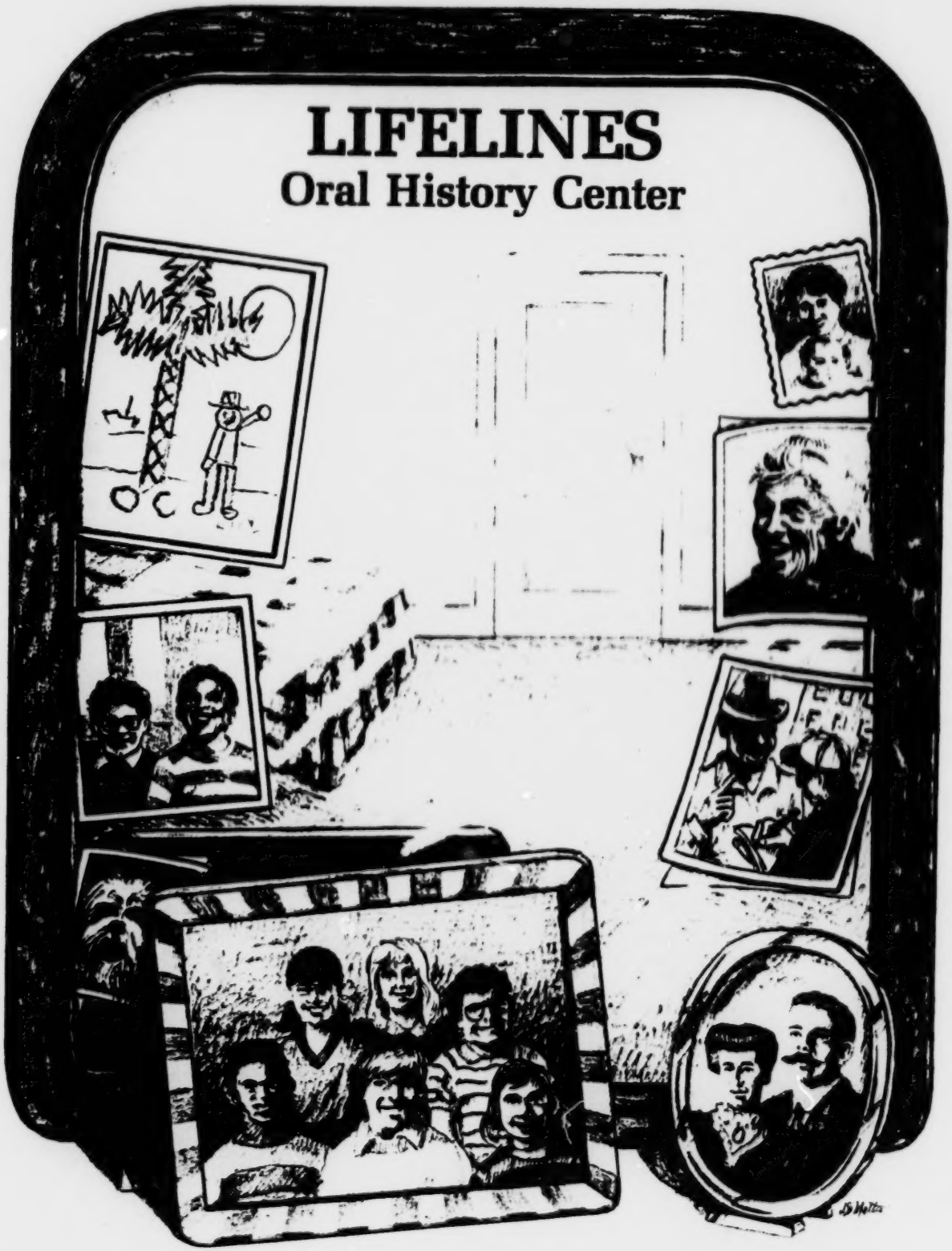
I LEARNED ABOUT . . .

A TRADITION & ITS BEARER

knowledge and skills

personal history

feelings about the tradition



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The Lifelines Project: The Oral History Center

Cynthia Cohen
with Beth Gildin Watrous

Introduction

In recent years, educators and activists have come to realize the tremendous potential of oral history methods for involving communities in the preservation of the histories and cultures of working people, ethnic and racial groups, women, children, older people – groups whose perspectives traditionally have been overlooked in historical sources. Oral history is also being used to strengthen communities, by validating people's experiences, and by engendering a sense of pride within homogeneous groups and a sense of respect for diversity among groups. The methodology is a powerful teaching tool. It is used to impart skills, to generate enthusiasm for the study of history, and to create the shared understandings of the past which revitalize communities, enabling them to shape their future.

The Lifelines Project

The Lifelines Project is the result of a collaboration between The Oral History Center (OHC) and the Cambridge Public Schools. It represents a successful effort to transform the way in which social studies is taught within the Cambridge Public Schools. The project has involved students and teachers in the magic of telling, eliciting, and shaping stories.

The project began as an effort to apply the resources and knowledge developed through five years of multicultural and intergenerational community work in Cambridge to school settings. In accordance with the mission of The Oral History Center "to use oral history for the purposes of strengthening communities," the project was designed with an emphasis on empowerment – of teachers, students, and those members of the community whose stories have been recorded least in traditional sources. Hence, this classroom-based approach to oral history was developed within an interactive context: students, teachers, community members and OHC staff worked together to be sure the approach met the needs/goals of all participants.

Resources were committed to support teachers to design classroom projects which would be consistent with their own teaching styles and goals. In turn, OHC staff encouraged teachers to help their students take active roles in the project, not only in collecting, analyzing and presenting stories, but also in using their own curiosity as a basis for choosing topics to research. Students used oral history methods to explore a range of personal, family, and community topics including Coming of Age, Leisure and Recreation, and Work and Immigration. In grades 3 through 6, specific projects generally focused on students' personal and family history. In later years, students' attention was directed to broader topics including neighborhood and community and various issues in American history.

The sharing of stories among people of diverse ages and backgrounds is a simple, but extremely effective way to address the diminution of community life which is currently occurring in American cities. Community life is being threatened by the

values promoted by the dominant culture, with its fast pace, its passive media, and its competitive ethos.

One consequence of the diminishment of community life is that people of different ages are often segregated from each other. This segregation of the bearers of traditional cultural forms from the rest of society represents a profound threat to the integrity of distinct communities, and a tremendous limitation on the quality of life for both young and old. Meanwhile, racism tends to keep culturally and racially distinct communities from appreciating each other's cultures and from perceiving their common interest in promoting community values. Through incorporating oral history projects in the schools, educators may help students from the next generation appreciate both their own cultures and those of their neighbors.

The Oral History Center actively addresses the goal of strengthening community life. Several important values and beliefs underlie this work. The first is that everyone has a story to tell, that the lives of ordinary people are important and their stories should be preserved and shared. Stories should be presented back to communities in ways which honor and dignify people's experiences. Within this framework, culture is interpreted as lived experience, not just as ritual or artifact. OHC staff want children to know about themselves, their parents, and other people in the community. They wish to foster a shared understanding of past and present, to unleash the creative power inherent in telling stories so, together, community members can mold the future they will share.

The Center's approach to oral history emphasizes "attentive listening" as an active, creative process that not only validates the storyteller, but also transforms both the narrator and the listener. The sharing of stories, both the telling and the listening, is viewed as a fundamental and necessary human activity, but one which is occluded by the fast pace and social fragmentation of contemporary urban life. Attentive listening allows each individual to realize that he or she has an important story to tell. In fact, it often allows new stories to emerge: through interacting with his/her listeners, the teller may discover stories that s/he did not even know were there.

The second key idea is that there are ethical questions and political judgments involved when students collect stories from their families and communities. OHC staff feel strongly that oral history projects should be designed with careful attention to the context in which they are occurring. Questions must be asked in the planning stages so projects sensitively reflect a variety of critical issues. Ideas concerning these questions and many more may be found in Designing An Oral History Project by Cynthia Cohen:

> What problems is a community experiencing?
>
> What dangers might a refugee family face if their story became public knowledge?
>
> What stories or types of stories are in danger of being lost?
>
> What groups might potentially rediscover a sense of pride in their own heritage through working on an oral history project?
>
> Are there groups divided by differences in race, class, gender, age, or neighborhood which could be helped by seeing common interests through an oral history project?

Oral history projects should be primarily accountable to the communities from which stories are collected. This means that people from the communities should be involved in designing and evaluating projects and determining how the collected material is used. It means that projects should contribute to the vitality and viability of communities, that skills should be shared and that the material collected should be housed in accessible locations and presented to the community in accessible formats.

Finally, the Center's approach to oral history involves a collaboration among artists, scholars, school, and community. In many folklore projects, arts are both the subject of the interviews (for example the types of folk expressions that are used in the community) and a means of expression, a process in which people's stories are analyzed, synthesized, and prepared for presentation back to the community. The arts are a focus because they engage people in active, creative processes, provide contexts for cooperation and collaboration, and offer expressive modes which are as richly textured as the lives and communities they seek to portray. They communicate with impact, softening defenses and allowing personal transformation and renewal to take place.

OHC staff are concerned that children and parents see themselves as makers of history, rather than as victims of social forces beyond their control. As a result, it is critical that participation in an oral history project builds self-esteem. Any story the student gathers must be received positively, for it represents an effort on the part of the student to share/reveal some of the ways in which s/he is unique or different.

Teachers must be sensitive to the personal, political, or cultural implications the sharing of life stories might have for students. Teachers need to be sufficiently aware of students' lives to anticipate the ethical dilemmas that might arise within a family oral history project. Aspects of students' lives which might affect participation in family history projects include immigration status, cultural norms regarding the questioning of elders, domestic difficulties, histories of adoption, and concerns about alternative family structures or lifestyles. Because of these issues, oral history projects should always be designed broadly, so students can successfully complete them without interviewing a family member. Further, students should be prepared to accept and respect the wide variety of family structures and situations present in today's society so all classmates feel supported as they share.

In addition to building a sense of personal pride, OHC staff hopes that, through gathering the stories of ordinary people, participants are motivated to take action on behalf of themselves and their community. The language of personal stories is nonrhetorical and hence very accessible. As such, it has the potential to inspire both thought and action about cultural, political, and spiritual aspects of daily living.

Effects of Using OHC's Approach in the Schools

The Center's approach to oral history resonates strongly for teachers for several reasons. Most important, the basic idea of involving students in collecting and presenting stories from their communities is simple, flexible, and powerful. The process can be used to address critical issues facing children, teachers, schools, and communities: self-esteem, pride in culture, respect for diversity, skillful and empathic listening, authentic writing, creative expression, and enthusiasm for learning.

Teachers appreciate the learning that occurs when students get out of their textbooks and into the community, when they engage in a very active way with their work. They value the fact that projects can be designed to strengthen home-school ties by making the culture of minority, immigrant, or refugee students more visible and validated within the school setting. Teachers found students experienced greater success when they felt their culture was honored, that success often eluded students who felt they must choose between retaining their culture and succeeding in school. Teachers came to appreciate the oral history projects' potential for helping students learn the skills they need to succeed in the dominant culture, without forcing rejection or neglect of their own culture.

Teachers find studying home and community through oral history helps children from the dominant culture understand that they too have a culture. Often resistance to those who are different begins when Anglo students feel they have nothing of their own, when they feel, for example, that an African-American classmate has culture, but they have none. Mainstream children may not recognize their own culture because it is the norm.

Teachers appreciate the fact that oral history projects emphasize active listening skills. Participation helps children hone the intercultural skills they need to interact with and learn from people who are different from themselves. OHC's approach has been especially effective with students who are usually separated from one another because of placement in bilingual or monolingual classes. By working in pairs to make a banner or create a single patch for a paper quilt, children learn to collaborate. They learn to listen, plan, and execute a visual representation that combines elements of both participants' life stories. In the process, they become friends.

Finally, OHC's approach appeals to teachers because it provides a framework within which parents can be involved in the schools, especially parents who might not otherwise be comfortable in a school setting. Parents are able to come in from positions of knowledge and strength, for example as experts in some aspect of their culture's arts, religious customs, or cuisine.

Teachers have created exciting oral history projects which integrate oral history into ongoing writing and social studies curricula. These projects have been especially useful in reaching students who feel disconnected from the traditional curriculum. Through oral history projects, teachers have created strong relationships between their students and residents in a neighboring nursing home, explored the Civil Rights Movement and the Vietnam era, and raised money for an eye clinic in Haiti. As a result of OHC programs, many teachers now consider oral history an important part of their teaching repertoire. These teachers are motivated to design and carry out exemplary projects; some are valuable resources who train and inspire their colleagues.

The Lifelines Project was a collaboration between the Cambridge Public Schools and the Oral History Center, supported by the Massachusetts Cultural Council (formerly the Massachusetts Council on the Humanities and Arts), the Cambridge Public Schools, the Polaroid Foundation, Lotus Development and the Boston Globe Foundation.

Learning to Listen

This unit is designed to prepare students to conduct their own oral history interviews. A series of structured activities gives students practice in interviewing techniques. The skills they learn in these exercises will enhance the quality of the more formal interviews they conduct later on. The unit is based on the idea that the ability to listen, to truly comprehend another person's point of view, is an important but undervalued language art. It is further assumed that the skill with which interviewers listen is even more important than the particular questions they ask.

The teacher's role as facilitator is to critique the practice interviews, providing both positive feedback and suggestions for improvement. It is important for the teacher to set a tone which indicates that while the ability to truly comprehend another person's meaning is a sophisticated skill, it is one which can be developed with practice.

The unit consists of a lesson which introduces listening with some enjoyable activities, a lesson in which students observe the teacher conducting an oral history interview, and an opportunity for students to practice their interviewing skills. By the end of the unit, students should understand that by listening sincerely, we can actually help someone tell a story. They should also understand that listening is a skill which develops over time; with practice we can all become better listeners.

Lesson 1: Exercises in Listening

This lesson is designed to give students the opportunity to practice their skills in listening to non-verbal sounds. It gives them a chance to "listen" to another person's movements (In this case, listening really means to perceive another's motions and to respond by mirroring.) The exercises help students identify and articulate their feelings about being told to listen. Finally, the exercises serve as a vehicle with which to open up discussion about the full range of listening behaviors.

Teacher Preparation

- Review the activities and discussion questions.
- Be prepared to move furniture aside so students have room for the mirror exercise.
- Have a blank book available for each student to use as a journal.

Mirroring Activities

- Ask students to take out their journals and to record in them all the sounds they can hear in the next two minutes. Ask everyone to be as quiet as possible and to notice sounds. See how long a list your class can generate.
- Lead a discussion about listening using the following questions:

  Is there a difference between listening to someone and doing what they say?

  Who usually tells you to listen? How do you feel about it?

Can you think of times when you didn't listen, but wish you had?

Can you think of times when you think it is a good idea not to listen?

Have you or has someone you know gotten into fights because people weren't listening to each other?

Do you wish people would listen to you more? Who? Why?

Why is being listened to so important to us? How does it feel when someone isn't really listening?

- Divide students into dyads and assign one in each pair to be the leader and one to be the listener. The instructions to the leaders are to move any parts of their bodies as long as they keep their feet on the ground. They should try to surprise their "listeners". Listeners should try to mirror their partners exactly. Switch roles.
- Ask students how doing the mirror exercise is like conducting an interview and how it is different.
- For homework, assign students to go on a Sound Scavenger Hunt. Each should choose ten minutes to hang out in his/her kitchen at home and record all the sounds heard during that time, including as much of the conversations as possible. The following day, the class can see how long a list they can come up with as a group.

Lesson 2: How Do We Let Someone Know We Are Listening?

This lesson is designed to offer students an in-class example of good interview techniques. After observing a demonstration of an interview, students will observe and list the demonstrated techniques for themselves. They will then have the opportunity to compare and contrast differences among interviews, conversations, and storytelling.

Teacher Preparation

- If at all possible, conduct a practice interview before modeling in class.
- Arrange for a guest to come to class. Review the questions you will use for the interview.
- If you plan to have your students use a tape recorder in their class project, this would be a good time to introduce them to the sound-check before and after you start the interview; the "heading" on the tape which identifies interviewer, guest, date and location; and the use of an external microphone.
- Arrange the room so all can observe easily.

Listening Activities: Interview with a Classroom Guest

- Invite an adult from the school to visit your classroom to be interviewed about something important in his/her life. Interview your guest using the following types of questions:

  Can you tell me about a person who is important to you and what makes that person important?

  Can you tell me about a time when you learned something new?

  Can you tell me about something that makes you feel proud?

  Can you tell me about a place that you love and why it's special to you?

  Can you tell me something about yourself that makes you feel special?
  On the next page is a story from The Mango Tree: Stories Told and Retold by Children in the Cambridge Public Schools which provides an excellent introduction to the above question.

I'm Special
Frank Sylvain

I'm special because my grandfather had a horse and the horse had a baby and he gave me the baby horse. He named the horse for me.

The baby horse started to grow. Then he got big. My grandfather said I could ride the horse. I was happy.

One time I got on him. He ran fast and fast, just like his mother used to. He stopped at the river. We played around the river. Then my grandfather came to get me.

He said to me, "Did you have fun?"

I said, "Yes, I did, Grandpa."

Grandfather said, "I'm going to show you how to take care of him."

He showed me how to feed him and give him water. The next day I went to the river with my friend. My friend had a horse, too. We went to the river. We brought our horses to the river.

I wish my horse was here.

- Explain to students that you are going to conduct an interview and that, in addition to listening to the guest's story, you want them to observe how you communicate that you are listening.
- Conduct the interview, utilizing as many of the possible listening skills as feasible:

  Using your guest's name, helping him/her feel at ease.

  Using appropriate body language: eye contact, gestures, smiles, leaning slightly forward, responding to the story with facial expressions and nods.

  Refraining from interrupting; remaining silent when appropriate.
  Responding to the emotions of the story.

  Asking questions which follow-up on the story; asking questions which both seek stories and ask for detail.

  Receiving the story with nods, mmm-hmms, and statements which show you understand.

- When you've completed the interview, ask students if they have any additional questions. Then lead a follow-up discussion based upon the following kinds of questions:

  How did I let my guest know I was listening? (Elicit the techniques listed above.)

  How is an interview different from a conversation? How is it different from storytelling?

  What questions did I ask that helped my guest tell a story? What questions helped him tell me more details?

- An extension might be to conduct an interview incorrectly: not paying attention, asking irrelevant questions, interrupting, being judgmental. Children love to notice what the problems are, what didn't work. Breeches of good interviewing skills can be quite subtle with older students (i.e. subtle signs of disrespect, negative facial expressions, etc.) and should be modeled as such.

Lesson 3: Making A Paper Quilt

This activity is used to work on issues of cultural diversity. Students generate a story and a corresponding image. They practice interviewing and listening skills by taking on the role of both interviewer and interviewee. Within the process, each student has the opportunity to identify and express something about his/her own background that makes the individual feel proud.

Interviewing Activities: Generating a Story and an Image

- Ask students a series of questions to help them generate a story and an image which capture the essence of the story. The series should include questions which will be especially helpful in visualizing the image. The following questions might assist in thinking about a person:

  Who is a person who is special to you?

  Can you think of some specific times when you did something with that person? Where were you? What did you do?

  Think of the place where you might be with this person. What is s/he wearing?

  How do you feel when you imagine this person? What colors would help you communicate this feeling?

  When you think of this person, can you see any motion or movements? Are you walking or rolling in the leaves or waving hello? Try to capture these movements in your picture.

  Think of a specific time when you did something important with this person. Maybe the event is something you do often (like making a meal together) or something that happened only once (like going to the circus). When did that happen? How old were you? What do you remember most about that day?

- Ask students to create a square "picture" on paper. It could be drawn, painted, made as a collage, sewn with felt. Results are most exciting when there are interesting materials to choose from.

- Review the listening skills which were elicited from the class during the previous lesson. Conduct a sample interview with one of the students about the story behind the patch. As an alternative, you might ask two volunteers to interview each other in front of the group. If students are doing the interviewing, follow-up with a discussion of the ways in which they showed each other they were listening.

- Ask students to pair up and interview each other about the stories depicted on their squares. Students should not take notes, but should be prepared to participate in an activity based upon the information gained. A variety of activities can be used as a follow-up to the interviews:

  Both listener and teller can write up the results of each interview. In this version of the activity, each dyad ends up with two visual images and two pieces of writing about each image.

Each student can write the story of his/her partner's patch or his/her own patch after both interviews are completed.

Each student can write up his/her own story. Partners can then create titles for each other's stories (requiring attentive reading as well as listening).

Stories can be shared back to the entire group verbally, either by the teller or the interviewer.

- Ask students to arrange the patches on a background and the corresponding stories on a similar background piece (in this case, it helps if the stories are also written on square-shaped pieces of paper).

- Students discuss the interview process based upon the following types of questions:

  What was it like to conduct the interview? Could you think of questions to ask? Was it hard to help your classmates feel comfortable? What worked? What was more difficult?

  What was it like to be interviewed? Was it hard to think of things to say? What did your interviewer do that made it either easier or more difficult?

  Did your partner listen to you? How do you know? Can you make any suggestions to him or her to improve listening skills?

  Do you think the interview was easier because everyone had already thought of a story in advance?

- Students discuss the images and stories, looking for common themes and unique elements.

Resources Available from the Oral History Center

The Oral History Center has resources available to teachers, administrators, students and parents. Listed below are a sample of these resources.

Publications and Media for Sale

Designing an Oral History Project: A Workbook For Teachers And Community Workers. Step-by-step guide introducing oral history methods and describing possible uses in classroom and community settings. Covers in detail elements of designing an oral history project, including defining goals, selecting topics, planning timelines, choosing formats, addressing technical, ethical and legal considerations. Exercises for teaching interviewing and listening skills included. (30 pages).

Studying Life Stories in Classrooms, Grades 5–8. (83 pages).

Using Oral History in Ethnic and Family Studies, Grades 3–6. (33 pages).

The Mango Tree: Stories Told and Retold by Children in the Cambridge Public Schools. Collection of oral histories by Cambridge (Massachusetts) public school students (K–8) involved in the LIFELINES oral history project. Includes the students'

own stories as well as those of the family and community members interviewed. Illustrated by students' drawings. Appropriate for children and adults. (111 pages).

LIFELINES Case Study. In-depth critical history and evaluation of the LIFELINES Oral History Project, commissioned by the Massachusetts Council on the Arts and Humanities. Details the integration of the LIFELINES Project into the Cambridge Public School system's social studies curriculum at the elementary level.

Let Life Be Yours: Voices of Cambridge Working Women. Slide-tape or video-tape presentation of working women from diverse socio-economic and cultural backgrounds relating their life experiences through interviews conducted by high school students. Their stories explore topics such as immigration, labor history, Civil Rights, feminism, and the experience of aging. (30 minutes).

Resource Center

The OHC houses a small Resource Center open to the public. It contains a collection of folk-tales, sample oral histories, resources on methodology, and materials from classroom oral history projects conducted in Cambridge (Massachusetts) and other school systems, including teachers' curriculum plans and samples of students' work. The Resource Center also contains detailed descriptions of each of the projects conducted by the OHC over the last ten years.

Consulting Services

Training and consulting services are available to school systems, schools, and individual teachers on using oral history to address issues of cultural diversity, to reach "at-risk" or marginal students, to enhance bilingual programs, improve writing skills, or enliven social studies and language arts curricula.

Workshops are designed to introduce teachers of all grade levels to oral history as a versatile educational tool, while providing concrete exercises and practical guidance in designing classroom projects.

Project Consultation available on a contractual basis to assist in developing a school or system-wide project tailored to the needs of a particular student body.

Needs Assessment and Evaluation services available on a contractual basis to assist in identifying key questions, conducting interviews with appropriate people, analyzing stories collected, and presenting findings.

Individual Consulting provided on an hourly basis to teachers and others desiring help on their own projects.

To obtain a complete list of publications and media or more information about Center services, contact The Oral History Center at 186 1/2 Hampshire Street, Cambridge, Mass. 02139 (617/661-8288).

HISTORY SPOKEN HERE

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History Spoken Here:
Exploring Our Roots in the Community
(A Project of Spinner Publications)

Robert A. Henry and Joseph D. Thomas

History Spoken Here is a local history curriculum designed and implemented by Spinner Publications for 7th and 8th graders in the New Bedford Public Schools. The project was funded by the Massachusetts Council on the Arts and Humanities and Spinner Publications. Spinner's method of teaching local history stresses experiential learning, or "learning by doing". Students experience local history by conducting interviews with family members or neighbors; listening to guest speakers from the community talk about their work experience or about local history; and visiting workplaces such as textile mills, garment factories and fish houses – where many of the students' parents actually work.

The goal of this approach is to connect students to their roots and to the roots of the community. It allows students to discover that part of history which is closest to them, as they explore themes such as family history, the neighborhood, immigration, working and growing up. Students also view slide shows that document the city's past and present, and films that employ the oral history technique in conveying important historical information. As a final product, Spinner produces an oral history magazine, History Spoken Here, a compilation of students' work.

In addition to classroom activities, the project includes ten teacher workshops which are conducted after school hours. Workshop objectives are: to train teachers to administer the program; to help tailor the program to suit the educational needs of the students and the educational theories and responsibilities of the instructors; and to begin to develop a structure that can make the program self-sustaining. While Spinner is responsible for presenting classroom activities (such as bringing in community guests, showing slide-shows and films, and organizing field trips), the presentations are organized at the workshops with direct input from the teachers. Teachers are responsible for follow-up activities, such as reviewing and discussing classroom presentations; these activities are introduced and discussed in the workshops.

Finally, Spinner has developed a package consisting of slide shows, a video, and written documentation that could be used as a prototype or adapted for use in other schools without the extensive participation of Spinner personnel. High school students participated in the program by doing some of the video production and design. High school teachers in the art and audio-visual departments at New Bedford High School helped to record workshops, classroom interviews, slide shows, field trips and presentations featuring community guests. It is hoped that the program can be adapted for use by students and teachers of other grade levels.

Local History and the Interviewing Process:

In **History Spoken Here**, students are introduced to the process of conducting oral history interviews in a number of ways. Students read and critique oral history selections; they also view slide shows and films that model the process. At the heart of the program, however, is hands-on experience. In this, Spinner follows a series of

activities in which students progress gradually outward from their classroom to the community at large.

Students begin by interviewing their classmates. Through this exercise, they experience the subtleties involved in being a responsive listener. Next, they interview a teacher or project staffperson, which allows them to practice their interviewing skills with an adult community member. The following interview activity features a classroom guest, perhaps a whaler, fisherman or textile worker. Finally, students visit worksites in the community – from fish houses and textile mills to museums and modern factories. (Interviewing activities are described in more detail in the Lesson Guidelines at the end of this chapter.)

While the class is engaged in these various group activities, students are also working on individual interviewing projects with family members and neighbors. Although students may conduct many interviews and submit several drafts, each student is responsible for completing at least one final draft of an oral history account. By conducting independent interviews with relatives and/or community members, students are able to:

- Gain an understanding of their own role and the roles of others in the shaping of community history.
- Expand avenues of communication between people (within their own families and communities, and among different ethnic and age groups).
- Contribute to the documentation of the area's history.

In addition to considerations of historical content, students develop literary and verbal skills in their efforts to present their interviews in written form. Students who tape record their interviews learn a great deal about grammar, punctuation, and dialect by transcribing their tapes. In this process, they develop editing skills and learn to negotiate complicated questions with regard to presenting colloquial language in a readable form. In some cases, students have to translate their interviews into English from Portuguese or Spanish. Whether the interviews are conducted in English or another language, and whether they are documented on tape or with handwritten notes, students consider complex linguistic issues as they seek to present their interviews in a way that makes them accessible and interesting to the reader. It is also rewarding for students to see their work in print, even if the publication is simply a class newsletter.

The lesson guidelines accompanying this chapter include suggestions for critiquing and transcribing interviews as a class. There are also guidelines for working with individual students in the process of revising their oral history accounts. Following these instructional materials are a few examples of students' work at various stages of revision, as well as a list of sample questions that might be asked in an oral history interview.

Educational Benefits:

In the past, social studies curricula in junior and senior high schools presented local history by correlating it to events in national and world history – for example, showing how events important to New Bedford have affected growth and development in the United States and the world. Over a three-year period, with the help of a curriculum

development grant, Spinner created a program which delves into the spoken word – on the oral history given by those whose lives collectively define the city's history. Students talk with and listen to people whose lives have shaped events. Many of them are working class and immigrant people whose stories are often left out of the text books. History text books do not provide students with knowledge about their community, neighborhood and personal history, nor do they teach students to learn through active communication. This program covers important events in local history, but abandons rote learning in the traditional sense.

Spinner's oral history method, including the use of slide shows, film and videography helps bridge the gap between the history books and the spoken word. The program is designed to make these ideas a permanent part of the school curriculum. Once teachers have learned this skill, they can adapt it to the regular curricula in their other classes. In this way, teachers can always help students relate subject matter to their own lives. Depending on the complexity of the publications produced, teachers and students also learn about the effective use of photography, design and the media arts.

Students and teachers who participate in this program learn about the value of oral history and how to produce and record it. The oral history method makes learning personal, and therefore profound and longlasting for students. The project provides students with an understanding of the role of their heritage and the heritage of their peers within the shaping of community history. It also creates opportunities for communication between young and old. While this project provides students and teachers with a unique opportunity to see and touch the changing world around them, it goes one step further. It provides the community with a documentation of its history and culture. And perhaps most important, students become increasingly aware of community history as an active experience which incorporates an ever-evolving relationship between the past and the present.

Available Resources:

The package consists of sample materials from the project, two video tapes and two copies of History Spoken Here magazine. One video is produced by the students themselves and includes scenes from the teacher workshops, classrooms and field trips. The narration describes the program from a student's perspective. Another videotape shows how the workshops were conducted, reviews the slide shows, and describes the organization and implementation of the curriculum. The videos are intended to be used as a visual teaching aid and to demonstrate the potential of the program. While the objective is to have the schools maintain control over the program, Spinner can assist in publishing magazines.

This curriculum development program was sponsored by the Massachusetts Cultural Council (formerly the Massachusetts Council on the Arts and Humanities) through their Resources for Learning Program, and represents a collaborative effort between the New Bedford Public Schools, Spinner Publications and the Massachusetts Cultural Council.

Lesson Guidelines:
Local History Topics -- The General Picture

The following topics provide a framework for developing a picture of a region's history: they are some of the basic questions addressed in the process of understanding community history in the traditional sense. In **History Spoken Here,** project staffpeople cover many of these topics in their slide presentations about the history of New Bedford. It is certainly not necessary for teachers to be experts in these areas, nor is this list intended to be inclusive; but in defining the goals of your study and designing an effective local history project, it is important to consider how these topics relate to the community involved.

Although we do not suggest conducting an interview with questions directly from this list, knowledge in these areas can provide a reference for relating your respondents' experiences to those of the overall community. These topics also serve as a guideline for determining the kinds of information you are seeking. Certain respondents may be particularly knowledgeable about the areas you identify, and you may choose to arrange interviews with those individuals. Moreover, in the course of an interview, someone may tell a story having to do with a specific subject – for example, the history of waterways or the history of industry. If you recognize these themes as particularly important in your community, this understanding will help to direct your questions.

Settlers: Who settled this area during each period of its history? When did your people settle here? Were they part of a particular group?

Ethnic Groups: Which ethnic groups are prominent in the area, and how has this changed over the years?

Earning a Living: How do local people earn their living? How has this changed over time?

Industry: What is the industrial history of the area?

Transportation: How did commerce and transportation influence the area at various times? How did they affect the area's growth and development? How did they affect people's lives?

Culture: Who has contributed to the community's cultural resources? In what ways?

Leadership: Who have been the economic, educational, religious, political and social leaders of the community? Do you remember any specific stories about them?

Neighborhoods: In which neighborhoods have different groups of people lived? Have they been mobile? What kinds of community activities existed?

Change: How has the town itself changed from era to era?

Architecture: What types of architecture have been used in the area during each period of its history?

Land and Water: To what use have the area's land and water resources been put?

Lesson Guidelines:
Sample Questions for Oral History Interviews

The following are sample questions that one might ask in an oral history interview. They are much more specific than the previous local history questions, and focus on the experiences of individuals. Notice how the questions are carefully designed to elicit descriptive answers from the person being interviewed. We have chosen the themes of "Community History," "Immigration," and "Work Experiences," but questions such as these can be developed along any number of topics. It is also important not to be limited by the questions you prepare in advance. As an interview evolves, you should continue to develop new questions in response to what you hear.

Community History:

When did you come to this community?

What were your original reasons for coming? Did you share these reasons with your neighbors?

Describe the community at the time when you first arrived. What did people do for a living? In what types of dwellings did they live?

What changes have occurred in the physical appearance of the community since then? Be as specific as possible.

What changes have occurred in the community population since then? (Have your neighbors changed in terms of background, age, interests, concern for community problems, work?)

What problems has the community faced and solved since you moved here? What problems haven't been solved? Why?

Does the community have any 'characters' or interesting personalities? Do you remember any stories about them?

Who are some of the people who have done the community some good? How? Are there any stories about these people?

Immigration:

From where did you originally emigrate? When?

What were your reasons for leaving?

Describe the area you left – what it looked like, how you lived, etc. What did you appreciate about the old country? What do you miss?

Describe your trip to this country in detail.

Did you know anything about this area before you arrived? What had you been told?

In what ways did it live up to your expectations? In what ways were you disappointed?

In what neighborhoods did you settle? How were you received when you arrived?

How were you treated by the rest of the community? How did it feel to be an immigrant?

What were your feelings about your cultural heritage? Were you anxious to assimilate? Were you proud of your background?

Work Experiences:

What was the first job you ever had? How did you acquire it?

Where do you work now? Describe what you do there. Describe a typical day on the job.

What skills have you acquired? How did you learn them? What skills did you start with?

What do you enjoy about your work? What do you dislike?

Describe your co-workers. How does your work affect your social life? Your family life?

Lesson Guidelines:
Interviewing as a Method for Studying Local History

Although the specific content of these activities revolves around New Bedford's active role in New England's seafaring and textile history, the general concept of **History Spoken Here** can be adapted to the needs of any community. In this approach, students are introduced to the process of conducting oral history interviews in a number of ways: they read and critique oral history selections; they also view slide shows and films that model the interviewing process. The heart of the program, however, is hands-on experience. In this, Spinner follows a progression in which students begin by interviewing their peers. Then with each interviewing activity, they venture gradually outward into the community:

- Peer Interviews: In this activity, students interview each other. Through this learn-by-doing technique, students quickly become aware of the difficulty of eliciting information, the necessity for careful listening, and the value of being perceptive and following leads that the interviewee may not consider important.

- Interview of Staffperson/Teacher: Following the peer interview, a Spinner staffperson is interviewed by the whole class. Afterwards, students discuss the interview and critique their oral history process. In the absence of an oral historian-in-residence, this interview can be conducted with the classroom teacher or any other school personnel. In all group interviews, students are responsible for taking careful notes, even if the session is tape recorded. They use these notes in writing their own accounts of the interview.

- Interview with a Classroom Guest: Once students have practiced in the previous two settings, special guests are invited to the classroom to be interviewed. In New Bedford, interviewees include such classroom guests as an expert in local Native American history, a whaler who emigrated from the Cape Verdean islands, and someone who has worked in the city's textile mills. In any community, the guest speaker should have some special skill or background that is related to the theme of the oral history project (i.e. a first generation immigrant, a traditional craftsperson, a farmer).

- Community Field Trips: As a final activity, students take field trips to sites in the local working community. These trips focus on the major occupations in the area, such as textiles, apparel, and the various waterfront industries. Students witness changes in the workplace by visiting modern factories along with the traditional fish houses and textile mills. They also tour local museums (such as Plymouth Plantation or the Slater Mill in Rhode Island).

Evaluating the Interview

Interviewing activities should always be followed by some sort of student evaluation. This can be as simple as a class discussion, in which students recount the highlights of the interview and critique their interviewing process; or it can take the form of written assignments. The following are some questions that might be addressed:

- What parts of this interview did you enjoy the most? What stories or descriptive details touched you?

- In your opinion, what were some really effective questions? What do you think made them good questions?
- Based on what was said in this interview, what are some ideas that you would want to pursue further? What other questions could you ask this person?
- What were some of the problems with this interview? What might have been done differently to improve it?

The evaluation process also helps teachers to assess students' progress and monitor the program's effectiveness in an ongoing way. For this reason, it is a good idea for students to write brief evaluations of each presentation and field trip.

Transcribing Group Interviews

Group interviews can be tape recorded and transcribed as a class. The transcription activity can provide an excellent opportunity to review and critique the interview (discuss the highlights of the interview, how to ask follow up questions, how to relate to the informant, etc.). In transcribing an interview, students also learn about the process of translating spoken language into written form. The class discovers collectively that there are many "correct" ways to transcribe the same passage. Students must decide on punctuation and phrasing which they feel best represent the speaker's colloquial language. This activity can also be done in small groups, each of which transcribes a portion of the interview.

Family and Neighborhood Interviews

While students are engaged in various group activities, they also conduct interviews on their own. Throughout this process, teachers and program staff meet regularly with individual students to coach them on their efforts to document family and neighborhood oral histories. Students submit many written drafts of their interview accounts, and teachers respond with comments and suggestions about both form and content. Based on teacher input and the students' own insights, students often interview the same person more than once. For example, a teacher might call a student's attention to interesting themes that are implied in an interview, but that the student failed to address in his/her questions. In their final editing, students decide which parts of the interview are most interesting or historically significant.

The following pages include some excerpts of students' work at various stages of this process. The first sample is in three parts. (1) on the left-hand side of the page is a student's account of her first interviewing experience; (2) the responses of a Spinner staffperson offer insights about the interviewing process, as well as suggestions for the student to pursue in a future session; (3) the final version shows how the student revised her interview to create a more fluid, readable passage.

The following page is re-printed from History Spoken Here: Exploring New Bedford, Past and Present, New Bedford: Spinner Publications, 1987 (p. 24). It includes interviews that students revised for publication and is a shining example of how students' involvement with oral history can have impressive and meaningful results.

Original Interview by Kyra Souza:

1. Name: Simone Brunette
2. Born: 11/23/22 Place: New Bedford, Ma.
3. Age: 64
4. How long have you lived in New Bedford?
   All my life.
5. Ever worked?
   Yes.
6. If so, where?
   Aerovox.
7. What type of job did you do?
   Assembler.
8. How long did you work there?
   Five years.
9. Did you like or dislike this type of work?
   I liked it.
10. Do you remember the pay rate you began at?
    $13 a week.
11. After a while, how much did you get paid a week?
    When I left, the pay was $60-$80.
12. Was the work that you did hard or easy?
    It was easy.
13. When you were a kid, what did you do for fun?
    Played softball, and ice-skated and played tennis.
14. What are your hobbies?
    Taking care of grandchildren.
15. What did you like to do in your spare time?
    Go out.
16. How many children do you have?
    Five. 2 boys 3 girls.
17. What child gave you the most trouble while growing up?
    They were all equal.
18. If you had the chance to change anything what would you change?
    Nothing.

Final Interview Text by Kyra Souza:

I've lived in New Bedford all my life, 64 years. I was an assembler at Aerovox for five years and I liked that job. I began at $13 a week, but when I left, the pay was $60 to $80. It was easy work.

What did I do for fun when I was a kid? Oh, I played softball, tennis, and I ice-skated. My hobbies now are taking care of the grandchildren. I have two boys and three girls. When they were growing up, they were equal; no one gave me more trouble than the other. If I had the chance to change something about my life, I wouldn't. I wouldn't change anything.

Kyra,

The woman seems to like she was a difficult person to interview. Do you know why I think that?

You did ask a number of follow-up questions which is good.

You might want to ask her how she feels about something. As an example, when you asked her whether she liked or disliked her work, to which she answered "I liked it", you could have asked her what it was she liked about it.

Perhaps you could question her answers: "All your children were equal?" Then you could get her to explain what they all were like.

"You would have nothing to change?"

"Even the bad things that have happened to you?"

Maybe then she would explain a little about how she feels about life.

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He was a prisoner of war but escaped after ten days. He claimed that the Korean War was one of the hardest wars fought.

Kelly Ward writing about Clifton Tatro, a teacher

Mr. Clifton Tatro was born into a family of eight children in New Bedford in 1932. There were no school buses available because of the shortage of gas, so he had to walk to school.

After high school, he went in the Korean War as a private and left as a lieutenant. He was a Prisoner of War (POW) but escaped after ten days. He claimed that the Korean War was one of the hardest wars fought. After the Korean War, he was sent into the Vietnam War. He became a colonel and when the war was over, he returned home.

Then he went to England to attend college. Later on he went to college in New Hampshire. He became a substitute teacher. After college he returned home again. He found out his brothers had been killed in war. He quoted, "I never knew that one day it would happen to me."

"The first minute I stepped onto Ellis Island, I recall seeing the enormous white room with a lot of small rooms beside it. The room was filled with immigrants who looked so frightened. I'll never forget the look on their faces."

Christine Oliveira interviewing Silvanna Oliveira, her grandmother

When I was ten years old, I went with my grandmother and grandfather to the Azores in the island of St. Michael and stayed there for ten months. I came here in a Star liner ship, then went to Ellis Island. I remember seeing so many people and nationalities. Children slept on rough canvas bags which were used as their luggage. The officers were mean to the people.

I felt sorry for the immigrants because they didn't know how to talk back in English but I knew what they were saying to them. The officers weren't mean to me or my family but they were to the others. They used to take some into rooms to inverview them for almost a day. Some were held prisoner while others, because of a sickness or disease, were either quarantined or sent back to their home country. A lot of children sat crying with hunger. We never went hungry because my grandmother had made some food we took with us.

One night on this voyage, they sent us to our rooms to sleep. One woman had a baby but after she had it, she died, so the officers wrapped her in canvas and threw her overboard. The first minute I stepped onto Ellis Island, I recall seeing the enormous white room with a lot of small rooms beside it. The room was filled with immigrants who looked so frightened. I'll never forget the look on their faces.

I attended Roosevelt the first year it opened, in 1929. Since my father died when he was 26, I was taken out of the 8th grade to work at the Potomska Mill in the South End as a yarn packer. I was very, very sad to leave school. I begged my mother not to take me out. I was mostly sad because I would miss my friends but after awhile I got used to it. I knew it was something I had to do since my father died. I had to help my mother out. My father died of influenza, an epidemic that spread after World War I.

In the mill, I packed the yarn, labeled it and sized it for the weave room. I worked there for three years before it closed down. Then I became a stitcher, later a floor lady or supervisor, at Economy Blouse and Shirt Factory where I worked for 30 years before the plant moved to Virginia. Finally, I went to a shop called Leading Sportswear where I worked for six years as a floor lady. I retired in 1979. I always try to keep very busy.

The following materials were produced by Spinner Publications: (63 Mechanics Lane, New Bedford, MA 02741. Tel: (508) 994-4564)

A Picture History of Fairhaven. New Bedford: Spinner Publications, 1986.

Boss, Judith A. and Thomas, Joseph D. New Bedford: A Pictorial History. Norfolk, VA: Donning Co. Publishers, 1982.

History Spoken Here. New Bedford: Spinner Publications, various dates.

Huse, Donna, and Thomas, Joseph D., eds. Spinner: People and Culture in Southeastern Massachusetts, Vols. 1-4. New Bedford: Spinner Publications, 1980-1988.

Thomas, Joseph D. Cranberry Harvest. New Bedford: Spinner Publications, 1990.

Spinner Publications also offers consulting services in oral history and education:

- Meetings with teachers and administrators to discuss implementation of the **History Spoken Here** program.
- Workshops on conducting oral history programs in the classroom, and on organizing teaching aids, slide shows, and publications of students' work.

A HERITAGE WITHIN

Folk Heritage and the Arts in Holyoke

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A Heritage Within: Folk Heritage and the Arts in Holyoke
Pioneer Valley Folklore Society and the Holyoke Public Schools

Randi Silnutzer

The Concept and the Process: Music and Oral History Across Cultures

Like many industrial cities and mill towns scattered throughout New England, Holyoke has a fascinating history and a diverse ethnic population. In the mid-1800's, this planned industrial city was designed to power hundreds of new textile and paper mills with water from the Connecticut River. Since that time, Holyoke has been home to successive waves of immigrants – Irish, French-Canadian, Polish, and Puerto Rican – who came to New England in search of work. The city's history is thus a cultural patchwork, showing repeated patterns of immigrants trying to establish themselves in a new environment, while striving to maintain a sense of their own cultural heritage. The most recent of these groups came from Puerto Rico beginning in the 1960's, originally to work in the tobacco fields of the Connecticut Valley.

It is within this context that the Holyoke Public Schools (HPS) and the Pioneer Valley Folklore Society (PVFS) developed an oral history and folk arts project, with funding from the ArtPartnerships program of the Cultural Education Collaborative. This three-year project placed four musicians in the city's upper elementary schools (grades 4-6). These educators included Chilean musician, Ricardo Moraga, and PVFS Folk Traditions artists, Randi Silnutzer, Roger Tincknell, and Katie Tolles. Throughout the program, the folksingers used music and oral history as a way of helping students explore their own and their classmates' cultures. Classroom activities were designed to foster both an appreciation of cultural differences among students, and an understanding of commonalities across cultures. Because this general approach can be used successfully in any classroom, the curriculum which grew out of this project is adaptable to other communities and grade levels.

One of the basic principles underlying this project is the power of the arts in interpersonal communication. Because music reaches students on a deep personal level, it often provides a primary connection that helps break down cultural barriers. Thus, students were first introduced to French-Canadian, Irish, Latin-American and African-American heritages through music. In learning songs, dances, and children's games from these cultures, students began to appreciate the varied and wonderful ways that people express their feelings, their aspirations, and their relationships to each other and to their environment. Moreover, students began to recognize the value of their own cultural traditions, which were just as colorful and exciting as any that they were studying.

In addition to providing cross-cultural experiences, songs were analyzed as primary historical sources. Students learned songs that told the stories of traditional farmers, recent immigrants, slaves and textile workers. Through the personal testimonies presented in these songs, students were able to empathize with historical characters. The lyrics described issues and events from the perspective of those who lived them, and helped to make history more accessible and engaging. For instance, songs such as "The Lowell Factory Girl" and "Hard Times, Cotton Mill Girls" inspired discussions about the immigration experience, about social conditions, and about women's roles in the workplace.

With music as an initial inspiration, students were able to reach outward to explore their own family heritage, neighborhood folklore, and community oral history. Interviewing activities bridged this transition effectively, because they involved students directly in the process of asking questions about local history and culture. Sometimes oral history was directly linked to music, as in the cases where students role-played characters from songs and were interviewed by the rest of the class. Students also sharpened their oral history skills by conducting personal interviews with each other and with their teachers. Ultimately, students participated in documenting their community oral histories – through individuals' interviews with family members or neighbors; and through group interviews conducted by the whole class with guest speakers from the community.

Invariably, one of the most powerful aspects of this approach was students' new ability to grasp the complexity of their community history. Students quickly recognized that distinct cultural groups faced similar problems during different historical periods. They were often shocked, for example, to hear the song "No Irish Need Apply" and learn that this well-established ethnic group faced discrimination upon arrival in the United States. Students' local oral history interviews re-affirmed the stories found in Irish-American folksongs, and described similar situations faced by French-Canadian and Puerto Rican immigrants. By inviting comparisons among the experiences of different ethnic groups, these activities caused students and community members alike to reflect upon their relationships.

A Heritage Within: Materials and Methods for Teachers

The third year of this project was devoted to developing curriculum materials, so teachers could continue to use this approach without the presence of folk artists in the classroom. The curriculum package was created with the combined efforts of many individuals: the four folksingers; Educational Director, Theodore Belsky; Program Coordinator, Diana Brown; Project Director, Richard Brown; video artist Robbie Leppzer; and a committee of Holyoke Public School teachers.

The final product contains hundreds of lesson plans, a one-hour educational videotape, plus two audiotapes of music and interview material. The written curriculum parallels the videotape, which is called "A Heritage Within", and combines classroom activities with songs, dances, and oral history interviews. Both the videotape and the lesson plans are organized along three major themes perceived as central to the program's effectiveness. The depth of material within these themes reflects the potential for exploring substantive issues through music and oral history:

- **The Working Life:** The initial section focuses on the city's industrial history and on the experiences of its workers. It includes worksongs, songs about life in the early mills, and activities in which students conduct interviews about these issues. The section ends with a children's song in Spanish about occupations.

- **Immigration and Discrimination:** Through songs and interviews, this section involves students in an exploration of the difficulties faced by immigrants to this country. Comparisons arise between the histories of French-Canadian, Irish, and Puerto Rican immigrants, including the experiences of students' own ancestors. Lessons also focus on the continuing effects of racism and discrimination among these groups, and relate these themes to African-American history.

- **Celebrations of Culture:** This is the most festive section of the project, and is designed to encourage students to discover the range of folklore within the community. Songs, dances, stories, crafts, and ethnic foods are featured, along with the children's own playground games and jump rope rhymes.

The Lessons and their Educational Impact:

Although this project dealt with many topics over a three-year period, the lessons included in this chapter focus on multi-cultural issues. You will find that all student handouts are printed in English and Spanish, which is HPS policy. The first section includes activities that introduce students to Puerto Rican history and culture. Students begin with a brief historical overview, which enables them to understand Puerto Rican traditional instruments in terms of the various cultures that have populated the island. The next sequence of activities illustrates a central theme of the entire project: students progress from learning a Puerto Rican lullaby to conducting oral history interviews with Puerto Rican classmates and community members.

In the second group of lessons, song lyrics are used to spark discussions about historical events and issues. A lively song called "No Irish Need Apply" tells the story of a young Irish immigrant who (literally) fights against discriminatory hiring practices. Students consider the plight of this young Irishman through class discussions and creative writing; then, in a series of dramatic activities, they construct alternative solutions to the conflict he faces.

These specific activities were chosen to illustrate some of the many values of using folk music and oral history in the classroom. Academically, students develop their critical thinking skills by analyzing folk material, and by asking probing questions in their oral history interviews; they develop their verbal abilities through class discussion, creative writing, and interviewing experiences; and they enhance their artistic abilities through music and the folk arts.

Socially, the program encourages pride in students' ethnic heritage, and therefore helps to develop self-esteem. Many structural efforts, such as magnet schools and bilingual education programs, are designed for racial and cultural integration of students. The integrated arts approach reinforces these efforts by providing a vibrant way to increase inter-cultural understanding through the curriculum. Oral history and the folk arts emphasize commonalities among different groups, and encourage a substantive exchange in which all students contribute important information and ideas. Everyone's cultural traditions are valued.

Finally, in learning about the experiences of distinct cultural groups within a community's history, students discover how each one fits into the whole. Oral history enables students to view history from the perspectives of real people in the community, which enhances their understanding of their own place in the historical continuum. This encourages students to envision themselves as active community members, who are creating history by making choices in their lives today.

"Folk Heritage and the Arts in Holyoke" was an ArtPartnership project, supported by the Cultural Education Collaborative's Institute for the Arts, which is funded by the Massachusetts Cultural Council (formerly the Massachusetts Council on the Arts and Humanities); and by the Holyoke Public Schools, Holyoke, MA.

Lessons: Exploring Puerto Rican Culture

These lessons introduce students to Puerto Rican cultural heritage through reading, listening, and interviewing activities. In these activities, students make connections between Puerto Rican history, traditional Puerto Rican music, and the experiences of those who came from Puerto Rico to the mainland.

Teacher Preparation:

- Duplicate enough copies of all handouts: "Who Settled Puerto Rico?"; "Instruments of Puerto Rico"; and "El Coquí ".
- Look for a community person from Puerto Rico (parent, neighbor, teacher or other member of school staff) for an in-class interview at the conclusion of these lessons.
- Arrange to have a tape recorder for all listening activities and guest interviews. For interviews, you will also need a blank casette.
- If you plan to do the music listening activity, find a record or cassette tape of traditional Puerto Rican music. Make sure that the music contains percussion instruments (such as bongo drums and güiros), and cuatros or guitars. Such recordings are often available in local libraries (see discography, Appendix D).

Who Settled Puerto Rico?

Have students take turns reading aloud from the "Who Settled Puerto Rico?" handout. After completion, consider the following questions in class discussion, referring to the resource sheet as necessary:

- Who "discovered" Puerto Rico in 1493? Did he really "discover" Puerto Rico?
- What country did he come from? Language?
- What was the name of the people he found there?
- What did these people call Puerto Rico? What did Columbus call it?
- Do you think Columbus and the Spanish invaders respected the Tainos? Why? Why not? What happened to these people? Why?
- Why did black people come to Puerto Rico? What is a slave?
- Why do you think Spanish became the main language?
- Which of the three groups had the largest effect on Puerto Rican cultural development? Which had the least?
- What does Puerto Rico mean in English?

Traditional Instruments of Puerto Rico

This activity can be a listening exercise if you are able to find a recorded example of traditional Puerto Rican music (see Teacher Preparation, above). Alternately, students can discuss the pictures of the instruments as provided in the handout. If possible, arrange to have some actual instruments available for students to view and touch. Music teachers often have many of the rhythm instruments in their collection, and they might even be interested in working these ideas into their music classes.

Explain that the three historical influences (Taino, Spanish, African) are represented in the traditional musical instruments of Puerto Rico. Hand out the pictures of the various instruments, and lead students in a discussion about them. Ask students to consider their knowledge of Puerto Rican history as they try to determine which cultural groups are represented by each instrument.

- Cuatro: (a melody instrument which sounds like a lower-pitched mandolin) Does the picture of the cuatro remind students of anything? (a guitar or mandolin) Where do the guitar and mandolin come from? (Europe) Remind students of strong associations between Spain and the guitar, as in Flamenco music. The cuatro and guitar represent the Spanish influence in Puerto Rican culture.

- Güiro and Maracas: What are they made from? (Both are made from dried gourds. For the güiro, lines are scratched into the surface before the gourd hardens. When it is dried, musicians play the instrument by running a comb or stick across the textured sections.) These instruments were made by the Tainos Indians, although some African cultures also use similar versions.

- Bongos/Bombas: What continent comes to mind when students think of intricate drumming patterns? (Africa) The strong rhythmic influence was brought by Africans who came to Puerto Rico as slaves.

If you have a recorded example, ask students to identify the instruments' sounds as they listen. What other instruments do they hear? Can they describe the sounds? What are some adjectives the music brings to mind? Ask students to name another group of instruments they hear in contemporary salsa music on the radio. (The horn sections of salsa music are a more recent addition to Puerto Rican music. They represent another cultural influence: the jazz music of New York City and the United States.) Remind students that when they hear Puerto Rican music, they can listen for these sounds and understand something about the island's history.

Reflections of Puerto Rico: "El Coquí "

For this activity, you will need the wordsheets for El Coquí , and a recording of the song if available. You will also need a map of Puerto Rico. If necessary, a simple version of a map can be drawn on the blackboard for this exercise.

From the El Coquí songsheet, read the background information, which describes how the sound of a tiny frog called the coquí echoes throughout the island of Puerto Rico at night. Some of the Puerto Rican children in your class can help by imitating the sound of the coquí and relating their memories of the animal. Then sing, listen to, or read the text of El Coquí . The song is a lullaby. Ask the children what a lullaby is. Do they know any other lullabies? Sing along with the song in Spanish and English.

Discuss the climate of the island with respect to its position on the globe. Remind students that the coquí lives there year round. What does that tell them about the climate? Ask students who were born in Puerto Rico or who have lived there to point out their town on the map. Ask them to describe the area. Is it mountainous, farmland, by the sea, etc.? Is it a city, town, rural area? What kind of climate, vegetation, industry, agriculture, etc.? What kinds of foods do they eat? List the foods on the board in Spanish and English (when possible).

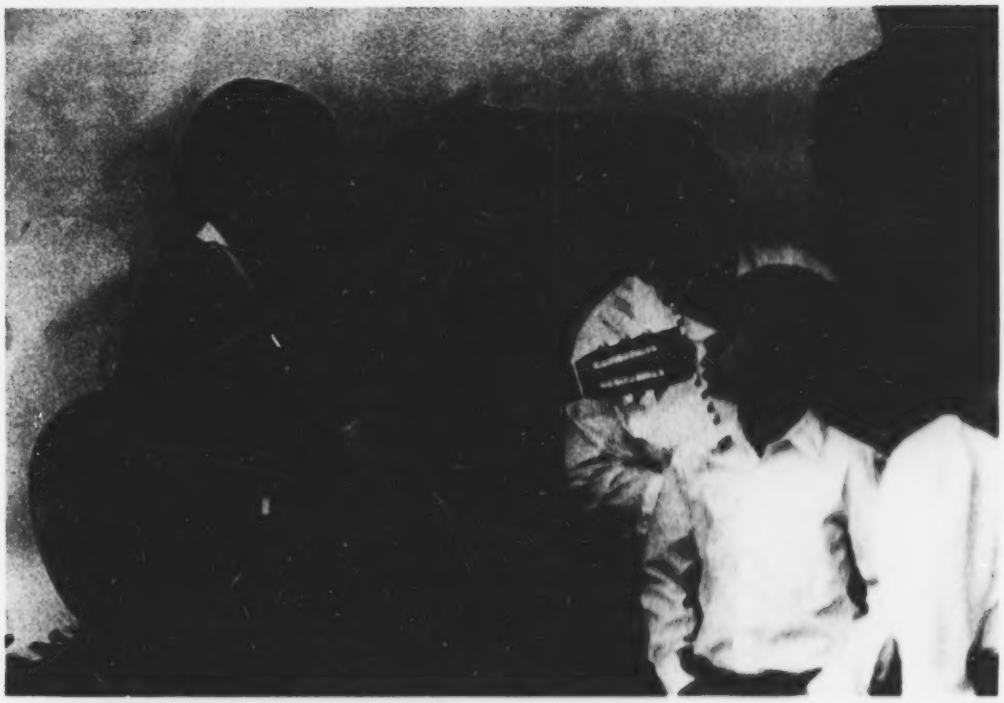

photo by Kathryn Kirk.

Interviewing Activities: Memories of Puerto Rico

Show and Tell: Ask Puerto Rican students to bring in items from or about Puerto Rico (pictures, post cards, books, artifacts, etc.) Remind them to find out something about the object so that they can "show and tell". The next day, encourage students who have brought things in to share them with the class and explain something about their object (where it is from, why it is important to them, if there are any stories behind it, etc.). Explain to the class that students who are listening to these presentations have a crucial role as interviewers; they should be encouraged to interact with their classmates by asking questions. (You may also consider having students interview each other about these objects in pairs or small groups. These groups can then report to the class.)

Developing Questions and Practicing Interviewing Skills:
[NOTE: Please read "Guidelines for Developing Basic Interview Skills" (Appendix A) before conducting these activities.] Tell the students that they will be conducting an interview in class with someone who came from Puerto Rico. Describe the classroom guest who will be visiting and elicit some questions that are relevant to that person's life. For example, if the guest interviewee grew up in a rural area, ask students to imagine what it would be like to grow up on a farm in Puerto Rico. What kinds of questions could they ask about life on the farm? (What animals are raised, and how are they cared for? What plants are grown, and how are they used? What are children's responsibilities on the farm?, etc.)

On the blackboard, begin a list of questions which will be saved for use in interviewing activities. Questions might address some of the following themes: family ancestry and life in Puerto Rico, children's activities and responsibilities, schools in Puerto Rico, descriptions of geography, reasons for leaving Puerto Rico, adjusting to life on the mainland, experiences with different languages, feelings about Puerto Rican cultural identity within U.S. cities, etc. As the class is creating this list of questions, help students to phrase them in a way that will encourage full responses from the interviewee. (Follow the Interview Guidelines, paying particular attention to exercises in Sections III and IV "Developing Questions" and "Follow-up Questions".)

You may choose to practice the interviewing process as a class, focusing on listening and questioning skills. This is also an opportunity to test the technical aspect of the recording process. Choose students to (a) role-play the person being interviewed; (b) monitor the tape deck; (c) handle the microphone; and (d) introduce the "guest". Remember to check the tape recorder at the beginning to make sure it is taping. After the interview, listen to the tape and evaluate the process. What questions elicited in-depth answers and why? What questions were asked in sequence? What aspects of the process do students think were very good or helpful? What would have improved the process?

Students Conduct an Interview with a Classroom Guest:
Conduct an interview about life in Puerto Rico with your classroom visitor. Begin the tape by having a student introduce the guest, the subject matter, the classroom and the date. This labels the document for future reference. Also ask students to introduce themselves by name as they ask their questions. Throughout the interview, encourage students to listen carefully and to interact with the person being interviewed. Encourage students to pick up on interesting ideas with good follow-up questions. They should feel free either to use questions directly from the list, or to create their own questions in response to what they hear.

Follow-up Activities:

- Have students write a thank you note to their classroom guest explaining what they learned from the interview or what they liked best about it.
- Have students draw pictures of the images suggested in the interview.
- Transcribe sections of the interview for a class magazine or archive.

NOTE: For more ideas about interviewing in the classroom, see Chapter 2, "The Lifelines Project" and Chapter 3, "History Spoken Here".

Lesson: Immigration & Discrimination

This lesson delves into issues of immigration and discrimination through the experience of early Irish-Americans. In many cases, it will come as a surprise to students that the ancestors of their Irish classmates were once victims of discrimination. Because of the ironies involved, this can be a powerful context for exploring more general issues of prejudice and its effects.

Song: "No Irish Need Apply"

There are a number of ways to introduce this song to your students. We encourage teachers to sing the song with their classes. However, with a song as rhythmic as this one, reciting it is also effective. If you are able to find a recorded copy of No Irish Need Apply, you may also listen to the song and follow or sing along with the word sheet. After singing, listening and/or reciting the song, lead a discussion about the lyrics:

- Was it hard for the Irish boy to get a job? Why?
- What does the song mean by "Some do count it a misfortune to be christened Pat or Dan?"
- What are "discrimination" [the unfair treatment of a person or group of people], "prejudice" [unreasonable feelings, opinions or attitudes, especially of a hostile nature, directed against a racial, religious or national group], and "stereotypes" [a standardized conception or image charged with special meaning and held in common by members of a group].
- How did the Irish boy feel in the song? How can you tell? What were his reactions to the situation?

Role Play: Either with the tape or while reciting the lyrics, have two students act out the verses. Encourage the class to recite the song together or sing along, at least on the chorus. Some simple props (such as a newspaper and cigar for the boss, and a cap and vest for the Irishman), add to the drama of this activity.

Interview with an Irish Immigrant:

In this lesson, students compare and contrast the content of the song No Irish Need Apply with the experience described in an oral history interview. Read aloud "Paul Lyons' Interview: No Irish Need Apply." Ask students to describe his story in their own words. Discuss the difference between the approach used in the song and the approach used in Paul Lyons' interview.

- What was the approach used in the song?
- What was the approach used in Paul Lyons' interview?
- Were those two approaches effective? Why or why not?
- What negative results might have emerged from each of these solutions?
- In which case did the immigrant hold fast to his ethnic heritage? In which case did the immigrant assimilate? Do students feel that it is important to maintain cultural identity? Why or why not?
- How else might someone have handled the situation? (i.e. by trying to convince the employer that they deserve the job, giving up before applying for the job, etc.)
- How might someone handle the problem today? (i.e. by collecting unemployment, filing a suit under equal opportunity laws, etc.)
- What would you do if faced with these problems?

Writing Assignment: Based on the class discussion, assign students to write a diary entry which describes the day's events from the perspective of one of the characters in the song or the interview transcript. This essay should be written in the first person. It should explain what happened and how the character felt about it.

Group Presentations: Creating Alternative Outcomes

After reviewing the possibilities for how the Irish boy could have handled this situation, divide the class into groups of about three or four students each. Have each group create and act out a short play which changes the events in the second and third verses of the song and demonstrates cause and effect. You may wish to choose students to act as a facilitator, scribe, and spokesperson for each group. After each play is presented to the class, ask students to identify the cause and effect demonstrated.

Other Possible Activities:

- Adventurous individuals or small groups of students may want to re-write the song in meter, describing a different ending or a different situation. For example, the situation could address another racial or gender discrimination issue. Students could also consider writing and performing another version of the song in rap format.

- Have students write about their own experiences with discrimination (for example, as a girl, being left out at school, not knowing English, having a different religion, etc.) Allow time for those students who want to share their experiences with the class. No students should be forced to share their personal experiences, and great care should be taken to be sensitive to students' vulnerability during this exercise. Discussions should always support the individuals' position and seek to empower them to act. Questions such as the following may be used:

  - What happened in this instance?
  - How would it feel to be in this situation?
  - Why do you think it happened?
  - What could be done to change it?

  You may also choose to compare some of the situations: How were they similar? In what ways were they different? Are there any common causes for the various forms of discrimination?

The Pioneer Valley Folklore Society offers the following publications:

Bates, Davis; Sanabria, Diane; Watrous, Beth Gildin. Sing Me A Story of History: An Integrated Arts Curriculum Guide. Northampton, MA: Pioneer Valley Folklore Society, 1986.
A teacher resource guide that details an integrated arts approach to the study of the 1930's, and offers suggestions for adapting the unit to other eras and themes. Includes a tape of stories and songs used in lessons about the 1930's.

Belsky, Theodore; Brown, Diana; Brown, Richard; Moraga, Ricardo; Silnutzer, Randi; Tincknell, Roger; Tolles, Katie, eds. Folk Heritage In the Classroom: A Guide to Multicultural Instruction. Holyoke, MA: Holyoke Public Schools, 1987.
Teacher resource guide for introducing cross-cultural and historical concepts through folk music and community oral history. Includes two audiotapes, lesson plans, and a videotape entitled "A Heritage Within."

Moraga, Ricardo; Silnutzer, Randi; Tincknell, Roger; Tolles, Katie, eds. From True Stories to Nonsense Rhymes: Oral Traditions of Holyoke. Holyoke, MA: Holyoke Public Schools, 1985.
This publication features oral history interviews conducted by students in a folk heritage residency in the Holyoke Public Schools. Includes students' drawings, poems, and playground folklore.

Silnutzer, Randi and Watrous, Beth Gildin, eds. Drawing from the Well: Oral History and Folk Arts in the Classroom and Community. Northampton, MA: Pioneer Valley Folklore Society, 1990
A folk arts and education resource guide, containing lessons and materials from six curriculum projects.

PVFS also offers the following programs:

- **PVFS "Folk Traditions"** program, a roster of performing musicians, storytellers and dancers that represent cultural traditions from around the world. Artists are available for concerts, workshops and residencies in schools, libraries, museums, and community organizations.

- **Grants consulting services** designed to help fund performances, workshops and residencies by PVFS artists.

- **Educational consulting** for curriculum materials and assistance in incorporating the folk arts into the educational process.

- **Multi-cultural festivals** designed to explore cultural diversity through performances by an ensemble of artists.

- **Community house parties** which celebrate New England traditions through storytelling, sing-alongs, play-party games and contradances.

- **Western Massachusetts Rural Folklife Project** which involves fieldwork, documentation and promotion of rural traditional arts, artists and folkways in Berkshire, Franklin, Hampshire and Hampden counties.

Who Settled Puerto Rico?

Before Columbus

History books tell us that Puerto Rico was "discovered" by Christopher Columbus in 1493 on his second trip from Spain to the "New World." His "discovery" of both Puerto Rico in 1493 and North America a year earlier seems to suggest that he and his Spanish sailors were the first people to come to these lands. However, Puerto Rico, North America, and all of the "New World" were already populated. These native people had their own languages and culture.

The Tainos

The people Columbus met when he landed in Puerto Rico called themselves "Tainos." These Tainos were good farmers, musicians and artists. They welcomed Columbus to their island home which they called "Borinquen." Columbus changed the name to San Juan Bautista and eventually it became known as Puerto Rico, which is Spanish for "Rich Port."

The Enslavement of the Tainos

Columbus and the people that followed from Spain took control of the island and made the Tainos people their slaves. They put them to work in mines digging for gold and other valuable minerals, as well as on farms growing tobacco, cotton and sugar cane. Those Tainos who refused to be slaves were killed and many who did become slaves died of the hard work. Some also died of diseases which they caught from the Spaniards.

Black Slavery from Africa

As the Tainos populations gradually grew smaller, the Spaniards started importing other people to be their slaves. These new people were blacks, originally from Africa. Soon there were more blacks than Tainos. This is why most of Puerto Rico's heritage is based on African and Spanish cultures.

End of Slavery

By the time slavery was abolished in the 1800's, Puerto Rican culture had become a mixture of Spanish and African, with some Tainos influence. Spanish became the predominant language and today most people in Puerto Rico speak Spanish.

¿Quién Pobló a Puerto Rico?

Antes de Colón

La historia nos cuenta que Puerto Rico fue "descubierto" por Cristóbal Colón en 1493, en su segundo viaje de España al Nuevo Mundo. Su "descubrimiento" de Puerto Rico en 1493 y de Norte América un año anterior, da la impresión que él y sus marineros españoles fueron los primeros en llegar a estas tierras. Sin embargo, Puerto Rico, Norte América, y todo el Nuevo Mundo ya estaba poblado por indígenas que tenían sus propios idiomas y culturas.

Los Taínos

La gente que conoció Colón cuando ancló en Puerto Rico se llamaban "taínos." Los taínos eran buenos agricultores, músicos y artistas. Le dieron la bienvenida a Colón a su isla que llamaban "Borinquen." Colón cambió el nombre a San Juan Bautista y eventualmente se cambió a Puerto Rico.

El Avasallamiento de los Taínos

Colón y la gente que lo siguió de España tomó control de la isla e hizo de los taínos sus esclavos. Los metieron en las minas a escarbar por oro y otros minerales valiosos, y también los mandaron a la finca a cultivar tabaco, algodón y caña. A esos taínos que se negaron a ser esclavos los mataron y muchos otros murieron a costa del trabajo duro. Algunos murieron de enfermedades contagiadas de los españoles.

La Esclavitud Negra de Africa

La población de los taínos diaminuía y a la vez los españoles empezaron a importar otras gentes como sus esclavos. Así que importaron los negros, que venían originalmente de Africa. Pronto la cantidad de negros sobrepasó a los taínos. Por esa razón, la herencia de Puerto Rico está basada en las culturas negras de Africa y la cultura española de España.

El Fin de la Esclavitud

Cuando la esclavitud fue abolida en los 1800, la cultura puertorriqueña era una mezcla del español y del negro, y un poco de la influencia taína. El idioma dominante pasó a ser el español, y hoy la mayoría de las personas en Puerto Rico hablan español.

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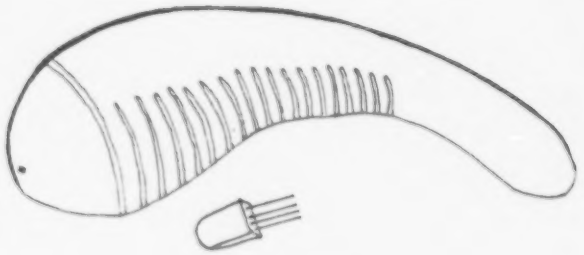

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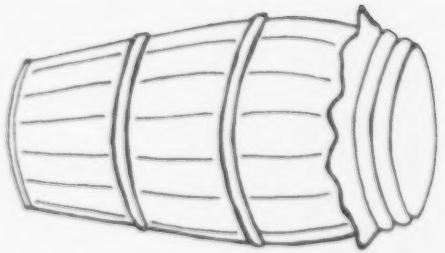

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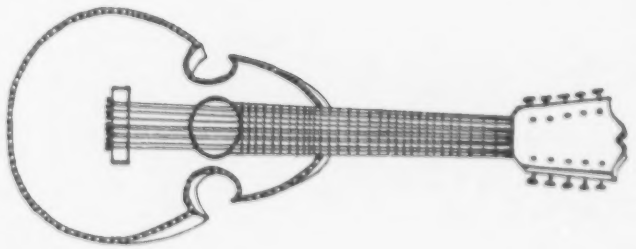

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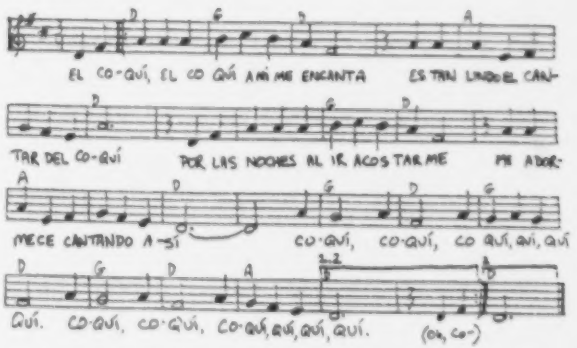
El Coquí

"El Coquí " is a traditional song from Puerto Rico which is about a miniature frog that is native to the Island. The little frog makes a repetitive call that sounds like "Co-KEE." The frog sings only at night. It is said of the frog that it will not survive if removed from the island of Puerto Rico. For the Puerto Rican people, the "coquí " has become a symbol and inspiration for many traditional and popular songs.

"El coquí " es una canción tradicional de Puerto Rico. Se trata de una ranita en miniatura que es oriunda de la Isla. La ranita llama repetidas veces y suena asi: "co-quí ." El coquí canta solamente de noche. Dicen que la rana no podría sobrevivir si la sacaran de la isla de Puerto Rico. Para la gente puertorriqueña, el coquí ha pasado a ser un símbolo y una inspiración para muchas canciones tradicionales y populares.

EL CO-QUÍ, EL CO QUÍ A MÍ ME ENCANTA
ES TAN LINDO EL CAN-
TAR DEL CO-QUÍ
POR LAS NOCHES AL IR ACOSTARME
ME ADOR-
MECE CANTANDO A-SÍ
CO-QUÍ, CO-QUÍ, CO QUÍ, QUÍ, QUÍ
QUÍ. CO-QUÍ, CO-QUÍ, CO-QUÍ, QUÍ, QUÍ, QUÍ.
(OH, CO-)

El coquí , el coquí , a mi me encanta.
Es tan lindo el cantar del coquí .
Por las noches al ir a acostarme
Me adormece cantando asi –
Coquí , coquí , coquí , quí , quí , quí ,
Coquí , coquí , coquí , quí , quí , quí .

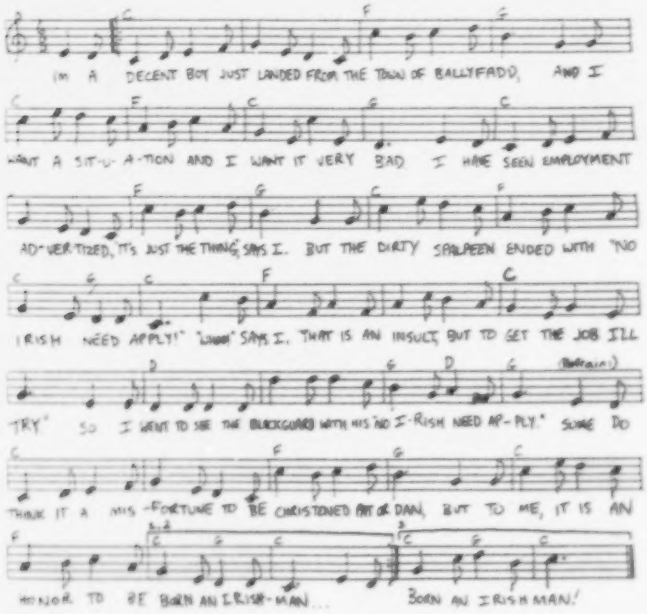
Oh, coquí , oh, coquí , you enchant me.
Your song is so pretty, coquí .
When at night in my bed I am lying
Sleep comes as you're singing to me –
Coquí , coquí , coquí , quí , quí , quí ,
Coquí , coquí , coquí , quí , quí , quí .

Drawing from the Well

No Irish Need Apply

(Que No Soliciten los Irlandeses)

This song was written by J.F. Poole around 1865 in a period of major Irish immigration. At that time, many Irish people found signs in factory windows saying, "No Irish Need Apply." They were only one of many immigrant groups who experienced discrimination in finding jobs and housing. "Ballyfadd," in the first line, is a small town in southeastern Ireland. "The Tribune" is a newspaper of the time. "Blackguard" (pronounced blagard) is a scoundrel or person who mistreats other people. "Milia Murther" seems to be based on a Gaelic phrase meaning "a thousand murders" and is used as a kind of curse here.

Fue compuesta esta canción por J.F. Poole alrededor de 1865 durante un período principal de inmigración irlandesa. En aquel entonces, muchos irlandeses encontraban letreros en las ventanas de fábricas que declaraban, "Que no soliciten los irlandeses." Ellos fueron sólo uno de los muchos grupos de inmigrantes que experimentaron discriminación en encontrar trabajos y vivienda. En el primer verso, "Ballyfadd" es un pueblito en el sur de Irlanda. "The Tribune" es un periódico de la epoca. "Blackguard" (se pronuncia blágard) es un sinverguenza que maltrata a los demás. "Milia Murther" viene del dialecto galés de los irlandeses y significa "mil asesinatos." Aquí se emplea como una maldición.

I'M A DECENT BOY JUST LANDED FROM THE TOWN OF BALLYFADD, AND I
WANT A SIT-U-A-TION AND I WANT IT VERY BAD. I HAVE SEEN EMPLOYMENT
ADVERTIZED, IT'S JUST THE THING, SAYS I. BUT THE DIRTY SPALPEEN ENDED WITH "NO
IRISH NEED APPLY!" "WHOO" SAYS I, THAT IS AN INSULT, BUT TO GET THE JOB I'LL
TRY." SO I WENT TO SEE THE BLACKGUARD WITH HIS "NO I-RISH NEED AP-PLY." SOME DO
THINK IT A MIS-FORTUNE TO BE CHRISTENED PAT OR DAN, BUT TO ME, IT IS AN
HONOR TO BE BORN AN IRISH-MAN... BORN AN IRISH MAN!

No Irish Need Apply

J. F. Poole

1. I'm a decent boy just landed from the town of Ballyfadd;
I want a situation and I want it very bad.
I have seen employment advertised, "It's just the thing," says I,
But the dirty spalpeen ended with "No Irish need apply."
"Whoo," says I, "that is an insult, but to get the job I'll try."
So I went to see the blackguard with his "No Irish need apply."
REFRAIN:
Some do think it a misfortune to be christened Pat or Dan,
But to me it is an honor to be born an Irishman.

2. I started out to find the house and I got there mighty soon;
I found the old chap seated; he was reading the Tribune.
I told him what I came for, when he in a rage did fly.
"No! You are a Paddy, and no Irish need apply!"
Then I gets my dander rising, and I'd like to black his eye
For to tell an Irish gentleman that "No Irish Need Apply."
REFRAIN

3. I couldn't stand it longer so ahold of him I took,
And I gave him such a beating as he'd get in Donnybrook,
He hollered, "Milia Murther," and to get away did try,
And he swore he'd never write again, "No Irish Need Apply."
Well he made a big apology; I told him then goodbye,
Saying, "When next you want a beating, write No Irish Need Apply."
REFRAIN

Paul Lyons Interview: "No Irish Need Apply"

This is a transcript of an interview with Paul Lyons, a resident of the Soldiers Home, conducted by Roger Tincknell and students from Sullivan School. The excerpt has been somewhat modified to be more appropriate for elementary reading levels.

Roger Tincknell: Did you ever see signs that said, "No Irish Need Apply?"
Paul Lyons: Yes. Now that you ask me, that's an interesting fact. Years ago I talked with a man. He told me that in Springfield, where they used to make guns, they had a sign. It was a big sign out front that said, "Help Wanted – NO IRISH NEED APPLY." This man worked there, so he knew what he was saying!
Roger: People were discriminated against?
Paul: Yes, but do you know how they got over that?
Roger: How?
Paul: In the first place, they had an Irish brogue. And in order to get a job, they had to get rid of that brogue so no one would know they were Irish. No Irish were allowed to work in that place. So they went to school. And when they applied again, they would say they were English and not Irish. In that way, they got their jobs.

La Entrevista de Paul Lyons "Que no soliciten* los irlandeses"

He aquí la transcripción de una entrevista con Paul Lyons, residente del Hogar del Soldado, dirigida por Roger Tincknell y los alumnos de la Escuela Sullivan. Se ha modificado un poco la transcripción para que sea más apropiada para los niveles elementales de lectura.

Roger Tincknell: ¿Vio Ud. alguna vez los letreros que decían "Que no soliciten los irlandeses?"
Paul Lyons: Sí. Ahora que Ud. me hace la pregunta, eso es un hecho muy interesante. Hace años, yo habiaba con un señor. El me dijo que en Springfield, donde hacían las armas, tenían un letrero. Era un letrero bastante grande que colgaba delante del edificio y decía, "Necesitamos personal – que no soliciten los irlandeses." Aquel señor trabajaba ahí, así que él sabía lo que decía.
Roger: Entonces ¿hubo discriminación contra la gente?
Paul: Sí, pero ¿sabe Ud. cómo se superó ésto?
Roger: ¿Cómo?
Paul: En primer lugar, ellos tenían el acento irlandés. Para conseguir el trabajo tenían que deshacerse del acento para que nadie supiera que eran irlandeses. No se permitía que trabajaran irlandeses en ese sitio. Así que fueron a la escuela. Y cuando solicitaron de nuevo, decían que eran ingleses, no irlandeses. De este modo, consiguieron trabajos.

*Nota: Mucha gente usa el verbo "aplicar" en vez de "solicitar."

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SING ME A STORY OF HISTORY

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Sing Me a Story of History
The Pioneer Valley Folklore Society

Davis Bates, Diane Sanabria, and Beth Gildin Watrous

Sing Me a Story of History (SMASH) is the story of a collaboration between the Pioneer Valley Folklore Society (PVFS) and the elementary schools of School Union 18 (Bernardston, Leyden, Northfield, and Warwick, Massachusetts). The project began when the PVFS approached the staff of the Bernardston Elementary School to explore the possibility of working together to address goals held in common by the two groups. The philosophy and goals of the SMASH project are based on the belief that the arts are a valuable tool for teaching and learning that can be integrated into existing language arts and local history curricula. Both teachers and folklorists believe that an integrated arts curriculum serves a variety of important functions. It:

- Increases possibilities of success for learners with a variety of abilities and needs by increasing the number of ways new information is acquired and used.
- Provides an active approach to the acquisition of written and spoken language.
- Brings greater legitimacy to the role of the arts in the regular school program.
- Helps teachers and children gain confidence in their ability to be active participants in the traditional folk arts.
- Encourages children to be active historians: to collect, preserve, and interpret historical data from a variety of sources.
- Assists children in developing an increased awareness of local, regional, and national history, and of their interrelatedness.
- Increases children's awareness, knowledge, and appreciation of diverse cultural and regional folk traditions and their importance in everyday life.
- Expands the relationship between the school and the larger community.

The SMASH program was launched as a result of this initial exchange of goals and ideas. It evolved into an integrated arts approach to curriculum based on storytelling, oral history, and music. Third through sixth grade students and teachers in Bernardston and Leyden participated in weekly classroom-based activities. Students and teachers in Northfield and Warwick participated in a less intensive manner through music and storytelling concerts and teacher in-service workshops.

Students first explored the concept of folklore. They next made connections between family and social history through an examination of seasonal events past and present. Finally, they focused on the era of the 1930's to further their understanding of interconnections between family, local, regional, and national history. Initial presentations in each unit were made by PVFS artists Davis Bates and Diane Sanabria. Follow-up activities were initiated by Project Coordinator Beth Gildin Watrous and often completed or extended by the classroom teachers. Each artist worked with teachers to develop ways to integrate the program into the existing curriculum. These efforts took place through informal discussions and periodic in-service workshops.

The 1930's was chosen for the perspective it offers on the current era and for the relative availability of primary sources in the form of news media. By using the 1930's as the period of study, living relatives were also able to be used as interview subjects for the oral history component of the project. By studying music and songs of the 1930's, children could gain some perspective on the life and times of their own grandparents. The era would likely come alive to children as they sang for several reasons. First, folksong lyrics offer direct, condensed accounts of historical events. Further, rhythm and melody make the repetition of the concepts a more enjoyable experience and lead to a deeper understanding than can be gained from any standard text. Finally, a more personally relevant sense of the era can be communicated through regional and local stories. These stories are still being created and retold today and are therefore fresh and vital. SMASH staff anticipated that as children became actively involved in the era of their grandparents' youth, they would become interested in interviewing relatives and neighbors to gain more information. It was also anticipated that children would begin to perceive interconnections between an individual and a specific cultural or historical event as they heard the personal histories of those they knew well.

A tremendous amount was learned about children's interactions with story, music, history, and community as the SMASH project progressed. As a result, the program as conceived was revised in an ongoing manner based on observations/suggestions from classroom teachers and project staff. Invariably, some aspects of the program were more successful than others, but adults and children alike gained a great deal from the overall experience. SMASH staff were left with the conviction that the arts in general, and specifically the folk arts, bring a deep and personal meaning to the study of history and community and make a unique contribution to the lives of those who participate in the experience.

At first glance, it appears that a lot of ground is covered in each lesson, in terms of both the material and the ideas presented. The classroom pace is quick, challenging students with a questioning style that encourages both critical thinking and the creation of original ideas/conclusions. It is assumed that lessons will be adapted and extended to meet the needs and interests of students. Teachers may want to slow the pace down, covering one subject per class as opposed to the usual two or three presented here. In this respect, it might be useful to think of each class as a game of hide and go seek: students are provided with clues, in the form of questions, that help them discover answers for themselves. Sometimes teachers may wish students to "search" for only one idea or concept per class. At other times students may be asked to approach two or three concepts so interrelationships can be explored. At all times, teachers are urged to experiment and work at developing that sometimes elusive, always exciting skill of asking questions that inspire students' interest and creative/critical thinking.

Many of the activities may at first seem unfamiliar and even difficult to the teacher who is not accustomed to this approach. "I'm no good at telling stories," you may say. Wrong. We all tell stories every day – to our neighbors, to ourselves, to our students. If you have not made use of storytelling in your classroom before this time and are worried that you might not have the skills to do so, don't be. Telling a story well is, like anything else, simply a matter of practice and of doing it often enough to become comfortable. For those who want more specific advice, see List of Resources (Appendix D) and About Storytelling (Appendix B) for additional information.

And as for singing, "If you can walk, you can dance; if you can talk, you can sing!" This African proverb speaks to those who feel they don't have the training or talent to express themselves musically. The fact is that everyone can sing. Folk music is called "folk" for a very good reason: it is the music of the everyday folk. People like us have been singing folk songs for hundreds of years and it is only recently, with the advent of prepackaged, professional entertainment, that many of us have stopped participating in our own entertainment. The essence of sharing music with children is participation, not performance. Your voice is your own personal instrument – use it and enjoy it.

Students and teachers join in reenacting a 1930's Soup Kitchen.

Photos: Robert Watrous

This project was funded in part by a Cultural Resources grant from the Massachusetts Cultural Council (formerly the Massachusetts Council on the Arts and Humanities), a state agency; and by a grant from the Leyden Historical Commission.

Unit: Local History Circa the 1930's

When you think of the 1930's, what comes to mind? After an initial exposure to national history during that era, children may come up with ideas like the Depression, stock market crash, banks had no money, homeless people, hunger, farmers, drought. But what were the thirties like for individuals, for families, and for small New England towns such as Bernardston and Leyden? What was it like for our families and for the families of our students? It is this kind of personal approach to history that is sought in this portion of the SMASH program.

As SMASH staff began to look for information in the library and in bookstores, they found there was very little written on the 1930's in New England; attention was directed mainly on the Midwest and other regions of the country. More resources were searched; media in all its varied forms was explored; local people who might be willing to share their experiences were approached. Local newspapers supplied copies of pages displaying items from Bernardston and Leyden. Newsreels, radio news reports and commercials, and newspapers and magazine advertisements all combined to provide a series of hints about what life had been like in the local area.

Children learned to be detectives and to make logical deductions about local conditions from small bits of information that they were able to compare with the relatively voluminous amounts of information available on the conditions of the nation as a whole. Theories concerning both social and political history were pieced together. Then the children developed a list of questions to ask local residents based upon theories they had developed and on specific topics of interest. Older town residents came to the school to speak to groups of children; children went out to neighbors and relatives to conduct individual interviews. Students came to understand the era on an even more direct level through a form of role playing. They became the town correspondents, newscasters, illustrators, and song, diary, advertisement, and story writers of the 1930's. As they wrote, drew, dramatized, and recorded, they came to see the era through the eyes of those who had lived it. Through the interaction with stories and songs that is possible in folk music, they were able to work with the era and come to understand it as if it were their own.

Oral History/Storytelling Activities: Use of Primary Sources

Faced with a scarcity of traditional material concerning the 1930's in the local area, SMASH staff decided to take advantage of the need to conduct primary research. As a result, the student participation in the oral history process was even more realistic than would have been possible had printed materials been more abundant. With the idea of students as researchers in mind, staff began the first class in the local history unit with a mystery. Children were able to play detective which is, in fact, the way most historians work.

First, students were assisted in developing the following list of sources for information about everyday life during the Depression:

history books	diaries	letters
novels	movies	newspapers
radio	people	

Discussion centered on why these sources of information are considered forms of communication or media. Bates then explained that, having found very little in history books, he looked in some old newspapers. He read several headlines and sections of articles from 1930's editions of The Greenfield Recorder, the local newspaper, and guided the "investigation" with the types of questions that follow. Old newspapers in any community are filled with intriguing headlines and stories such as these.

February 6, 1931:

> OVER HALF OF DROUGHT RELIEF FUND RAISED IN U.S.:
> Franklin County Total Reaches $2,100 Mark

During the late 1920's and early 1930's, there was a severe drought in some parts of the country. In those regions, how did that drought, the period of very little rain, affect people's lives? (During a drought, what resource is in short supply?) Given very little water, what would a farmer experience when trying to grow food? What might living conditions be like for the farmers and those who depend on farmers for produce or for business?

What does this headline from the newspaper tell us? If people in Franklin County were able to raise money for people in other regions of the country that were having hard times, what does that tell us about economic conditions here? (Do you think that Franklin County and New England experienced as bad a drought as other areas of the country?)

In fact, New England was one of the few areas of the country that did not experience a drought during that time. This fact helped cushion the effect of the Great Depression, especially in the rural areas.

What more can we learn about the Drought Relief Fund Drive?
February 4, 1933:

> COLRAIN TEACHERS OFFER TO DONATE: Would Give Part of
> Salary for Four Months If All Others Will
>
> Griswoldville – Colrain school teachers on Thursday afternoon presented to the school committee an offer to donate five percent of their salaries for four months, provided all other town employees do likewise.

Two years later, individuals in the county were still offering to help out. What do you think this fact might indicate?

From these headlines, we might guess that times were not as hard here as in other parts of the country, but that still doesn't tell us very much about people's everyday lives in Leyden, Bernardston or any other small New England town. Fortunately for us, there were town residents who occasionally sent listings of local news and events to The Greenfield Recorder. On February 5, 1932, the following notices appeared in one article:

> Leyden – The Red Cross Relief Fund social netted about $28. Plans are being made for the 30th anniversary of the Ladies Aid Society to

be held next Wednesday. There will be an all day meeting to be held at W.J. Black's.

Harold Campbell is cutting ice on Shattuck Pond for all who come for it.

Albert Shattuck, who suffered a shock last week, is slowly improving.

Why would people be cutting ice? What do you use ice for? What keeps things cold inside your house? What kind of energy makes a refrigerator work? If you didn't have electricity, how might you keep things cold? What do you think it might be like to cut ice on a pond in the middle of winter?

With questions such as these, a simple newspaper account can serve as an introduction to the common technologies of the 1930's.

Read or retell the following account of ice-cutting taken from The New England Year by Haydn S. Pearson:

Ice Cutting Time

When a boy was twelve years old or thereabouts, it was perfectly logical that he have two opinions about the annual ice harvest. If you were brought up on a farm in the northland back in the days of iceboxes instead of electric refrigerators, you can probably guess what I mean. Ice-cutting was hard, cold work. But when a fellow thought of June, July, and August, and the six-quart White Mountain ice-cream freezer, he realized there had to be ice before he could enjoy ice cream.

Farmers kept an eye on the Old Farmer's Almanac and on the weather as the new year came in. There was an occasional year when December was a cold month with below-zero temperatures and the ice harvest was completed in December. But on the average, ice-cutting time did not come until well into January. Farmers wanted ice that was ten to twelve inches thick. They hoped for good clear ice that was not mixed with sleet or snow.

When conditions were right, it was a rushing time for a few days, and everyone hoped that the weather would hold. This was one of the few times when the boys were allowed to miss school. Teacher understood, and there was never any difficulty. She always said we could "make up" the work, but so far as I can remember, we simply went on from where we left off.

It may be said that International Falls, out west somewhere is the coldest spot in the United States, but if I were asked to name it, I would say that Norway Pond in Hancock Village deserves the honor. You just don't know what cold is until you work on a pond at zero or below with a stiff wind blowing from the north-west. It didn't help our morale to hear farmers joke about us. "One place where we can get an honest day's work from the boys," they said. "They've either got to work or freeze to death."

It was a well-organized effort. If snow were on the ice, the snow was cleared off first. We put a plank at an angle through the front runners of the two horse sleds, and working the same way, shoved the snow to one side. This is the same technique that the snow plows use on the roads.

When the area was cleared, it was "plowed." This means that a plow with a sharp steel vertical blade cut a slit in the ice to a depth of two to four inches. A marker attached to the plow insured that each line would be parallel to the next. This meant uniform-sized cakes after the area was plowed each way.

Then came the sawing – the part that we boys disliked most of all. An ice saw is four feet long and has a curved metal strip at the large end. To this curved metal strip a crossbar is attached. The procedure was to put a hand on each side of the crossbar, bend over a bit, and push the saw up and down in the slit cut by the plow. That's all there is to sawing out the ice. But it doesn't say how the cold wind cut through a mackinaw, wool shirt, and woolen union suit. You must saw ice under wintry conditions to know what it means.

The rest of the process was not too bad. After the cakes were cut, we pushed them through a channel of crackling, icy, black-looking water to the shore of the pond. As soon as the ice was out in the cold air, the cakes dried. Hauling it home was the pleasant part of the whole business. We put two layers of the cakes on the sled. It was heavy, but on hard packed sled tracks almost icy smooth, Old Jerry and Charlie, our farm horses had no trouble. On very cold, windy days, boys walked behind the sled swinging their arms to stir up circulation.

At the farm, the horses drew up in front of the icehouse and cake by cake we pushed the heavy, oblong, gray-green cakes up an oak plank. As the layers grew higher, it was a trick to keep the ice block on the smooth, slippery plank. Layer by layer the house was filled. Around the sides we left a space approximately a foot wide. Sawdust was shovelled into this space, and my job was to tamp it down thoroughly with a four-by-four piece of wood. "Don't be easy on the job," Father said. "If you tamp the sawdust tight, it means we won't lose so much from melting in hot weather."

At the end of three or four days, we had our three hundred cakes safely harvested. They were in good level layers with a smattering of sawdust between the layers, to a generous depth over the top.

I have handled hundreds, yes thousands of cakes of ice. I don't want to handle any more. But it would be sort of fun on a hot summer's day to go once more to that old icehouse on the farm and haul out a sawdust covered cake to freeze a batch of Mother's rich, smooth ice cream.

This next article, (dated February 6, 1932) describes events in Bernardston.

> Bernardston – The athletic club is rehearsing twice a week for the entertainment which includes a "hobo" minstrel show to be given in the Town Hall on February 26.
>
> The Parent-Teacher Association will meet in the Town Hall on February 11 at 8 p.m., when Carl Schrader of Boston, supervisor of physical education, will be present and speak.
>
> Eugene Turner has 23 little chickens which he hatched out in the incubator. These are the first chicks which have arrived around here.
>
> C.V. Woodard had the misfortune to lose a horse last week.
>
> A sleigh ride party of 21 from the Methodist Church in Greenfield enjoyed a chicken dinner at J.R Young's Monday evening.

What can we learn about people's everyday lives from these entries? In this and other articles like it, no mention is ever made of ice-cutting in Bernardston. Why do you think that might be? How could you find out whether ice was cut in Bernardston or if they had electricity? When did electricity come to your town?

If you were to write an article about town events today, how would it be different from what you have just read? How would it be similar?

Inspired by articles from the Greenfield Recorder, and by talking to residents of Leyden about life in the 1930's, Davis Bates put together a story that illustrates aspects of daily life in the 1930's. Elliot "Red" Smith, who grew up in Leyden and currently lives in the neighboring town of Colrain, told Davis about an incident in which a horseshoe was put into the crook of a tree to measure the height of a snow drift. This incident became the central focus of the story.

Look in old issues of your local newspaper for entries and create your own list of questions based upon what you find. You may also wish to create your own stories!

Follow-up Activities: Creating "Primary Source Materials"

- Children use copies of 1930's issues of the local newspaper to see what types of events were reported by town correspondents during that era. They then pretend to be a local reporter giving an account of the week's events in 1990. What contemporary events would be written about if we still had the same style of reporting used in the 1930's? What sorts of events that were reported during the 1930's are still occurring today? Although they still occur, would all of them be considered newsworthy? How do criteria for what is newsworthy and/or appropriate for publication, differ between the 1930's and now?

- Students (individually or in groups of two to four persons) expand the articles into longer stories. Children tell their stories to peers in informal "story swapping" sessions.

The following are examples of news items created by sixth graders:

1930's Events Still Occurring Today Reported in a 1930's Style

> One day Richard Luce went to school. When he got home, he found out his little dog Snuse had been run over and everybody was crying. A funeral was held for the dog.
>
> by Richard Luce

> Dr. Juke J. Juniper pulled a tooth on a horse yesterday. The horse is alright.
>
> by Jennifer Tyler

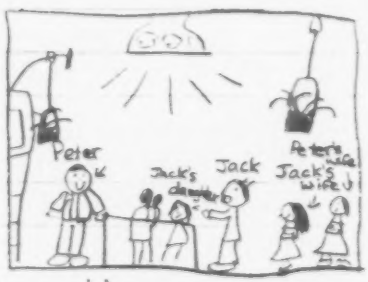
> Jason Merritt had a ewe lamb die and two lambs born on February 11, 1986.
>
> by Michelle Walker

> The Jones family had a family reunion yesterday. People came from miles away. They were all so happy because they had not seen each other for four years. They had a feast of roast beef, milk, and apple pie for dessert.
>
> by Greg Hannum

A Contemporary Event Reported in 1930's Style

> Leyden – Stephen Bixby had a birthday at the video arcade in Greenfield on Friday. The following people were there: Robert Knath, Tucker Bixby, and Chris Malloy.
>
> by Tucker Bixby

Peter White and Wife has
DINNER AT JACK
HESELTON'S HOUSE



Jack Heselton of Leyden invited Peter White and his wife over to his house, and They both came. They had chicken and Potatoes.

Story by Carolyn Oates

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Music/Media Lesson:
Verbal, Visual, and Musical Messages of the 1930's

During the Middle Ages, poet-composers called troubadours or minstrels earned their keep by traveling from village to village. They performed ballads, plays, dances, and tricks. They recited poetry and often carried news along with them. The vehicles by which news, traditions, and cultural values are carried have changed dramatically over the centuries, reflecting changes in both the content carried and in the media themselves.

The types of media within a culture both determine and reflect the society they represent. Children explored both the messages carried by the media and the characteristics of the media themselves for clues to the history they were seeking to discover. The electronic media that is taken for granted today began with radio broadcasts from the early part of the century; news coverage, soap operas, adventure series, and commercials all trace their beginnings back to early radio.

Because such a large and diverse audience is involved in the day-to-day media and because popular mass communication really focuses on the day-to-day events that interest a large audience, the use of media from the 1930's is an excellent way of bringing local, family, and personal relevance to the period. Throughout the local history unit, 1930's music is explored through the media, focusing in particular on radio and comparing it with the media of today.

Listening Activities: Radio Reporting

Begin by asking students what the word media means; have them name different types of media sources. For example, radio, television, newspapers, magazines, books, movies, computers, stereos, telephones, and people are all present day transmitters of information. Ask students if they think people had televisions in the 1930's; ask what types of media they think existed at that time. Newspapers, magazines, movies, and the new craze of comic books were all part of the information network from which radio emerged as the dominant medium.

Like the newspapers, radio reported both local and world events. The first listening example is the live radio reporting of the Hindenburg Disaster of May, 1937, when a German blimp exploded while landing in New Jersey. A recording of this radio report can be found on records and tapes of broadcasts from the "Golden Age" of radio and are available in many record stores. Any radio broadcast covering an event experienced by large numbers of people can be substituted. Several recordings of radio programs are listed in the discography in Appendix D.

Explain to children that they are going to hear about a disaster as it was reported live over the radio. Show pictures of a dirigible and make sure students understand what it is. As they listen to the excerpt, they should think of a recent disastrous event and compare the two. The January 1986 explosion of the Space Shuttle Challenger, covered live on radio and television, offers a powerful comparison of the styles of the two reporters and of their media. Through such a comparison, students can learn a great deal about the changes in media and in their role in society. We can also learn about the society out of which these different forms of media developed by examining the needs each one addresses. The 1930's reporter is much more emotional and provides graphic descriptions of the events as they occur. The 1980's reporter is terse and businesslike, providing only the essential facts, and often these are restricted to the

circumstances behind the event. The pictures that appear on television reduce the need for extensive verbal description, whereas radio relies on the imagination, and on the announcer's skill in conjuring images through words.

Listening Activities: Radio Commercial

Sponsors played a big part in the growth of radio as the stations came to depend on commercial advertisements to pay their bills. Sponsors played these ads for a large national audience during the most popular programs. Consequently, radio advertising proved to be the biggest boon yet for mass produced goods. Listen to the advertisements on recordings of 1930's radio broadcasts and ask children to point out any products that are still sold today. Discuss how advertising affects people's lives.

Follow-Up Activities

- Ask children to listen to a favorite T.V. program at home or at school. Somewhere in the middle of the program, they should turn off the picture. Are the sound effects and the dialogue effective without the visual images? What types of changes would have to be made in order to convey an image solely through sound?

- Let children examine copies of 1930's magazines (collected from grandparents, historical societies, libraries, antique shops) to explore the types of verbal and visual messages advertisers were trying to convey during that era. How is advertising a reflection of the values and beliefs or the culture?

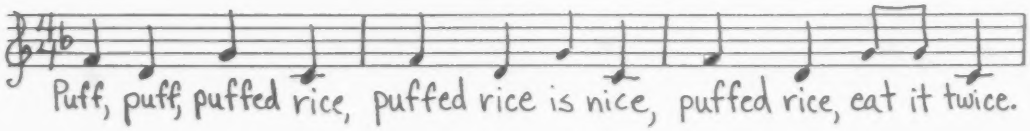
- Make up a four line jingle or phrase that advertises a 1930's product. Possible ways of structuring and extending this assignment include:

  Allowing children to write individually, in small groups, or as a class. Illustrations can be created individually within both cooperative formats.

  Setting the ads to music.

  Audiotaping the ads and listening to them as though they are coming over the radio.

Below are some examples of radio advertisements created by students from the Leyden and Bernardston Elementary Schools:



Sung: Puff, Puff, Puffed Rice (2x)
Puffed Rice is nice,
Puffed Rice eat it twice,

Spoken: Puffed Rice puffs up your muscles!

The following example is a short sketch of a dramatized commercial.

There is a robbery and shoot-out. After the action, the narrator says, "The good guys always win because they use Barbasol!"

Below is a visual drama and radio commercial lead in created by Sabra Billings.

Don't turn your dial!
Coming up next is your
favorite Hero, The Lone Egg!
But first . . . (comercial)

A list of programs and publications provided by the Pioneer Valley Folklore Society appears on page 48.

CULTURAL CURRICULUM PROJECT

Nantucket Island School of Design and the Arts

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The Cultural Curriculum Project
at The Nantucket Island School of Design and the Arts and The Nantucket Elementary School

Kathy Kelm and Mary Lou Jordan

The Cultural Curriculum Project (CCP), designed and implemented by the Nantucket Island School of Design and the Arts (NISDA), in conjunction with the administration and faculty of the Nantucket Elementary School (NES), had as its original goals an enhanced knowledge of peoples around the globe through their arts, culture, and environments, the reduction of barriers to intercultural understanding, and an increased awareness and celebration of our own cultural base. The project, now in its fourth year, addresses these goals by completely immersing students in a specific culture and addressing each content area within the context of that culture. Kathy Kelm, director of NISDA and Kellogg National Fellow, in an interview in the [Nantucket] Inquirer and Mirror (Thursday, May 17, 1990) notes that:

> This is a hands-on way to teach kids that there are other kinds of people in the world with different attitudes and value systems. When you start experiencing, not just talking about other cultures at an early age, children are very positive and develop an openness; they're able to see the common denominators between all people.

The CCP is an educational experience that has proven to be larger than the sum of its parts. It has successfully addressed the above goals in the following ways:

- It provides an experiential cultural education that makes available opportunities for children to explore peoples and countries other than their own through the celebration of their arts, music, crafts, and storytelling. This experience ultimately links all the humanities and provides avenues of knowing and understanding that can begin to bridge diverse cultures and nationalities.

- It nurtures respect for the diversity of peoples and the enjoyment and understanding of the arts in everyday life around the globe.

- It creates a truly interdisciplinary educational experience that links the basic academic skills to the special subjects of art, music, and drama.

- It embraces students with special needs and abilities, enabling them to participate in common experiences, especially those of a non-verbal nature, with peers.

- It links public school systems and community institutions through an interdisciplinary approach to education that continues to be vital and evolutionary.

The project has made the contributions to student learning described above through several major interdisciplinary units. For example, the year that China was the focus, the children studied China's geography, history, language, music, and art and learned to use the abacus as part of their work in math. In addition, Hung Bao and Liu, teachers on exchange from China, came into the school to visit with the children. Every opportunity was sought to bring people of the culture/country into classroom

conversations and workshop contact with the students. The children, working with a textile artist, created an eighteen foot dragon and, from other artist/educators, learned T'ai Ch'i and ribbon dancing.

Hung Bao instructs children in use of abacus.
Photo: Larry Cronin/Creekrun

The year the Soviet Union was studied, the music curriculum included the songs of various peoples such as Russians (Northern European in style) and Georgians (Mid-Eastern in style). In the classroom, students explored the national products of the Soviet Union in relation to their diverse geography. In social studies, they explored the ethnic diversity within the Soviet Union that, in so many ways, is similar to that of the United States. Art projects included painting Ukranian Easter Eggs, dancing the Troika, and visits with NISDA artists for special projects and costume making. In addition, Soviet guests from the United Nations came to the Nantucket community, visiting the school at the culmination of Soviet Festival Day.

Each three month project culminates in a Festival Day. Passports are handed out and groups of students, dressed in costumes they have made themselves, travel from room to room as if from city to city or from country to country enjoying cultural, artistic, social, and theatrical experiences in each setting. For example, when Africa was the focus the children took a journey similar to that of the early Nantucket whalers, landing first in the Cape Verde Islands, then progressing down the Cape of Good

Hope and back up the Indian Ocean, stopping at ports along the way to experience a variety of the cultures represented on the African Continent.

In addition to the original goals, the CCP achieved some additional benefits. These include:

- An added richness in the daily classroom experience for students and teachers.
- An increased understanding on the part of students of how their "basic" academic subjects relate to the daily life of the people and culture under study and, as a result of this new perspective, an increased understanding of how these same subjects are related to their own lives.
- New opportunities to integrate efforts and build increased understanding and appreciation among school faculty and administration, community, and artists/educators.
- New sources of professional networking, friendship, and mutual inspiration for the faculty and administration of NES, the NISDA program coordinator, staff and faculty, and many community artisans.
- An increased appreciation of the artist/educator's contribution to student learning and attitudes; an increased appreciation of the power of the arts to communicate across language, social, political, and cultural barriers.

The Process: How Cultural Curriculum Projects Are Developed

From September through December, the CCP committee (composed of NISDA administrators, staff, artists/educators, and NES administrators and teachers) meets and chooses the culture/country around which the curriculum will be developed for the coming spring semester. These meetings, usually held at the elementary school, are spirited and fun. Lively and engaging, the meetings are occasions for new professional links and friendships. Brainstorming is the mode of operation; food is served and the ideas flow! This process is facilitated by the close relationship which NISDA and the Nantucket School System have developed over the years.

In the fall developmental stage, committee members discuss possibilities for different classes, special activities with guest artists and performers, literature for the library, available resources and other elements of the project. The committee continues to meet periodically, often using after school planning sessions and teacher inservice time for this purpose. Teacher workshops are designed by NISDA to be catalysts for public school teachers' involvement and to provide information, varying perspectives, and skills. Artists and humanists from the community are invited to contribute their energy either as general consultants or through involvement with specific activities.

In January and February, a working process evolves within mini-groups. Classroom teachers develop curricula relative to the targeted culture/country for daily class experience. Meanwhile, NISDA and artists/educators prepare craft, arts, music, and performance projects, and engage professionals from the community and beyond for special targeted workshops and events. After basic lesson plans and programs are designed, the artists/educators and classroom teachers meet to integrate their newly

developed lesson plans with arts projects within the school day, at learning stations in the classroom, and in special cluster events with guest artists.

The project itself runs from March through May. It begins with a gathering of all the grade levels for a slide lecture and event, and continues for three months culminating in the Festival Day. **Teachers use the culture under study as the context for instruction across the curriculum; classroom experiences are designed so the cultural focus is fully integrated into all activities.** For example, health classes discuss the foods of a culture and their nutritional balance; writing classes use the mythology of a culture as an inspiration for writing exercises; math classes use the culture's games and computation systems; and the library highlights the culture's literature. Throughout the classroom project time, the committee continues to meet in order to oversee the ongoing process and to support the fluid and evolving nature of the project. See the diagram at the end of this chapter for an example of teachers' interdisciplinary planning.

Onye Onyemaechi teaching Nigerian dancing.
Photo: Rob Benchley/Nantucket Beacon

Depth is added to the project through NISDA's ability to bring its own networking and contacts to the school system. According to Kathy Kelm, Director of NISDA, the project "brings to the school system new visions and cultural resources through contacts...with professional consultants (local, national, and international) and with NISDA faculty. These resources are a gift to the public school and result in learning experiences that might otherwise be difficult to provide due to the already heavy demands on teachers in terms of both time and responsibilities." A cultural institution like NISDA that works with the public schools can, with its already established connections with art departments, museums, and other organizations, develop the benefits of the program beyond the scope of the available funding (see the list of organizations in Appendix D for ideas about groups to contact). These connections have brought to the school such groups and individuals as The East-West Fusion Theater of New York who performed Chinese opera, taught the children basic Chinese Opera stage walks and displayed antique hand-made Chinese costumes at the China Festival; Marilyn Meardon of Sidewalk Storytellers from Providence, RI who told Russian folk tales at the Russian Festival; Onye Onyemaechi, storyteller, musician, and spiritual healer who demonstrated the dances, rhythms, and legends of his native Nigeria at the Africa Festival; and the members of Inca Son who performed the music of the Andes Mountains on authentic instruments such as panflutes, charangos, and drums during the South America Festival.

Related Project: Facilitating and Creating Enjoyable Thinking Skills FACETS Through the Arts/Cultural Connection

FACETS Through the Arts/Cultural Connection is an in-studio, short term, hands-on program for regular and special education students of NES that links their social studies class to a studio art experience. The program is designed to enhance the existing social studies curriculum. After consulting with teachers as to what is being studied in the classroom, artist/educators at NISDA decide how studio work might best complement the culture and/or era under study. What is provided are not the usual classroom art lessons. These are personal art experiences using cultural and social studies as the context. For example, as part of a study of the Early American colonies in New England, students experienced the American folk arts and crafts. They were divided into two groups according to personal interests. Some children learned about and then designed individual quilt squares. They mono-printed on cloth, added stitchery and embellishments, and finally sewed together their squares. Others designed, sawed, and built bird houses in folk sculpture style. Each bird house was unique in character and exceptionally well crafted; some were painted, shingled, flashed with copper, and stood on posts.

There are two possible formats for the program. In the first, eight groups of NES children are bussed to NISDA for a half day each week over the course of a five week term. An alternative format is to have artists come into the classroom or cluster area and do studio projects related to historical studies. NISDA staff feel that the actual studio experience at NISDA is most successful for the students. The studios and artists-in-studio provide a new and exciting setting for achievement.

FACETS initially worked only with children with learning challenges. Other children asked to join the fun. The integrated groupings ultimately provided the most exciting and meaningful learning and aesthetic experiences. **Students in "special" classes benefit tremendously when the stigma is removed, when they are integrated with their classmates and valued as individuals.** These benefits are further enhanced when students have the opportunity to work with professional

artists outside of the classroom environment. **NISDA has found students with histories of personal difficulties and/or learning disabilities often surprise and delight their teachers by demonstrating clear ideas of what they wish to accomplish, disciplined work habits, and the ability to create beautiful works of art.**

What Makes It Work: Administration and Cooperation

It takes constant nurturing to keep the relationship between NISDA and NES healthy and fluid, but as the project has evolved, both have gained from the experience. One of the original challenges was finding time in the curriculum for the cultural experiences. Originally the project was planned as a one time, short term, "parachute" event, beautiful, full, but short lived. This plan proved unsatisfactory as teachers already had full lesson plans. The event itself had little impact: there was no integration with the ongoing curriculum and, consequently, no continuity of effort. By making the project interdisciplinary and integrating it into already existing curricula, a meaningful and sustainable program was created.

A supportive school principal and a flexible administration are indispensable for a successful program. A willingness and commitment to make exceptions to normal scheduling and class format, to transporting children for studio experiences, and to rearranging classroom, gym, and lunchroom to accommodate special programs and Festival Days is necessary. Furthermore, administrative support is essential if public school and cultural institution faculties are to be able to work together under realistic circumstances for both formal and informal planning sessions.

NISDA programs are partially sponsored by a grant from the Massachusetts Cultural Council.

Lessons: The South American Study

"We lived and breathed South America for two months," relates third grade teacher Nancy Mattson. As a means of involving all third grade classes in a study of South America, each of the three classes did an intensive study of one country and shared their knowledge with the others in a variety of ways.

Math Activities

Mattson notes that much of the available information on Brazil, Peru, and Ecuador (the countries under study) exists in formats that are accessible to adults, but must be transformed for elementary school students. One opportunity for such transformations are mathematical word problems, specifically created to reflect the ideas, traditions, and everyday events of a people. Word problems successfully integrate math with social studies by conveying information about a region or country and asking children to use that information as part of appropriate mathematical computations. For example, as part of Peruvian folk arts, students study traditional Peruvian garments. They learn the Spanish term for each piece of clothing and compare it with its North American counterpart in terms of garment construction, design, pattern, use of color, and fiber content. After working on several teacher-created examples, students are asked to create and solve each other's story problems. Problems must include some of the clothing vocabulary; addition, subtraction, and/or simple multiplication computations must be used as part of the problem solving process.

Mapping Activities

Besides teaching the geography of the region, mapping projects can help students make connections between products grown and produced in a country far from home and products they encounter in their daily lives.

This series of mapping activities begins with a session in which students discover where Nantucket is located in relation to Brazil, Peru, and Ecuador:

- All continents are located on a world map.
- Students are asked to find Nantucket and identify the continent to which it belongs.
- Discussion then focuses in on the South American continent. An exploratory session on the continent's topographical features (What do you notice on this map?) and products (What products do you think are produced in South America?) is followed by an activity in which students identify and color code the various South American countries and regions on their own maps. Brazil, Peru, and Ecuador (the countries under study) are highlighted on the map and discussed in greater detail.

In preparation for the next series of activities, purchase samples of the major products grown or produced in the country under study. All products for use in this project should be available locally:

- Give each student an outline map of the country the class is studying.

- Ask students to research the locations where each product is grown or produced.
- Ask students to arrange bits of each product on their maps paying attention not only to accuracy, but also to aesthetics.
- This activity might also be executed as a group project, by giving students the opportunity to contribute information to a large scale, class map.
- For another group project, draw a large scale map of the country under study. Ask students to brainstorm every animal they know that lives in the country. Write the names of the animals on the map according to the region in which they are found (i.e. coastal, mountain, rainforest). Drawings of the animals can be added to the map after the basic information has been laid out.

Rainforest Activities

The classroom can be transformed into an environment that visually immerses children in aspects of the culture under study. As part of the study of South American rainforests, one third grade classroom gradually evolved into a rainforest over a period of several weeks:

- Cover all of the windows with green and yellow cellophane so the classroom is bathed in a greenish, yellow light. It will appear as though the sun is streaming through layers of leaves and other vegetation.
- As each layer of the rainforest is studied, children create the flora and fauna found at that layer. The classroom rainforest therefore evolves progressively; as a result of each mini-unit students have the information they need to make new additions to the environment. Layers include the forest floor, herb, shrub, understory, and canopy.
- Some types of butterflies thrive in the rainforest. Integrate science, art, and math by exploring symmetry and pattern; categorizing/classifying, identifying and matching types of butterflies; creating butterfly finger puppets; and solving teacher and/or student-created story problems involving butterflies.

The "rainforest" was used and enjoyed by all the third grade classes for shared activities such as storytelling, videos, and visitors from the countries under study. All third graders were able to benefit from the efforts of their peers and build a growing knowledge base about the South American rainforests.

Special thanks to NES teachers Nancy Mattson, Nina Slade, and Jeannie Critchley for providing examples of interdisciplinary lessons from the third grade's South American study.

Resources

NISDA Faculty Currently Provides:

- On Site Consultations: after school or release time meetings with administrators, teachers, and class specialists interested in developing and implementing their own cultural arts or FACETS programs.

- Teacher Inservice: a Cultural Curriculum Development workshop with hands on planning of a pilot cultural project including video documentation of USSR, China, Africa/Cape Verde workshops and Festival Days. The videos give a sense of the free spirited, yet substantive educational and cultural experience the cultural project can provide.

Future Plans for International/National Curriculum Development and International Artist/Educator Exchanges:

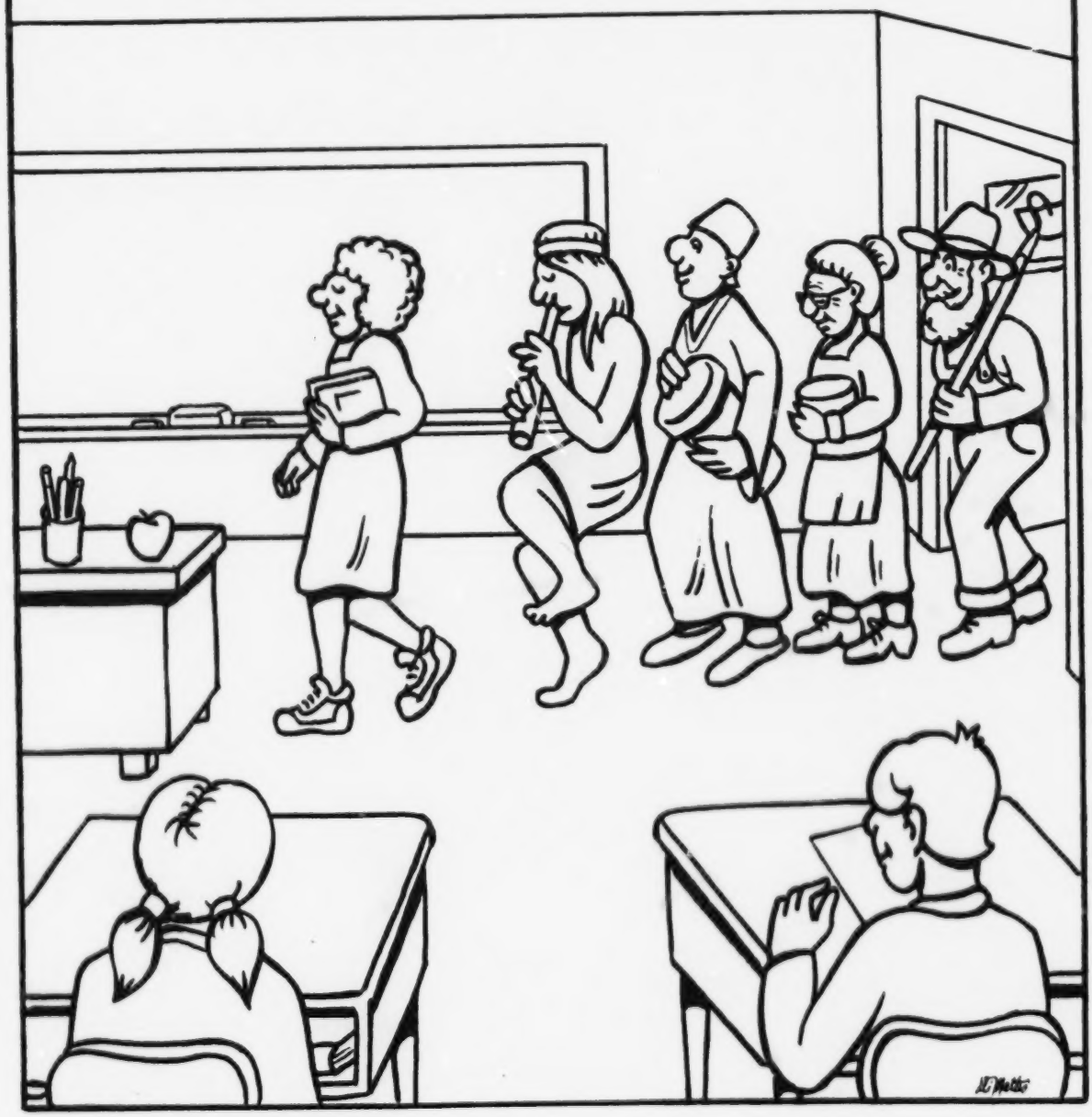
- To assemble a Project Guide for use as a resource for others wishing to begin a similar program.

- To develop an international exchange of "Cultural Packages," each box containing information and instructions about a particular culture: text, maps language samples, video material, dance instructions, textiles, etc. Teachers will be able to use the Packages for immediate access to a cultural curriculum.

- To exchange programs and teachers from other countries. Nantucket children have exchanged materials with children attending an alternative after school program in Kiev, USSR. While abroad as a Kellogg Fellow Director, Kelm made other contacts that will make such exchanges possible including Lucia Astudillo De Parra, curator of the Quenca, Ecuador Museums; Cultural Minister Galia Bokareva of the USSR who has extended an invitation to work on a joint Arts/Educator Curriculum; and Li Ben Lin, Deputy Chief of the Beijing People's Association for Friendship with Foreign Countries.

	USSR-1987 MOSCOW, KIEV & ODESSA	CHINA-1988 BEIJING	AFRICA-1989 KENYA, NIGERIA, S. AFRICA, ZAIRE
Cluster Events	Textiles, clay, dance, and music events in large space inside classrooms. Stories told. Soviet Folktales at Nantucket Antheneum Library. Community invited.	Dragon Head: 4' x 6' foam core and paint. 60 yard dragon body. Hung Bao and Liu spoke at NISDA community lecture.	300 yards of cloth dyed and printed in Cluster space. Garments created; worn at Festival to identify tribe. • tie dye • stamping-stenciling • resist processes
Community & Public Library	Community Follow Up • UN delegates visited • USSR Peoples Exchange • NISDA community lecture on Soviet Artists		Trickster Tales at Nantucket Atheneum. Community invited.
Math	Abacus: use in USSR	Abacus: Chinese guest Teacher Lin taught • number patterns • math characters • translation of addition and subtraction.	Bean Game/Mankala to show units of money exchange. Word problems using African subjects- 8 Kenyans went walking, 3 got eaten by a tiger...
English/Writing	Cursive writing practiced using Russian vocabulary. Folktales told in class.	Chinese character writing taught by Chinese guest teachers. • preparation and techniques • journal writing	Words from African Language Handwriting- copy African words, (i.e. Jambo - Hello)
Social Studies History/Geography	Maps (focus of Third Grade up)	Maps • travel from place to place • measure miles • flat versus mountainous • rivers • bamboo • climate - foods - weather - health • research on pond • students taught others, video taped	• African continent land forms • climate • communities, local castes, dress, food • Agriculture- map of African products. (products glued to map)
Language Arts			Creation of personal myth in style of African myth. Creative myth writing.
Science			Clay animals from Kenya, Nigeria, S. Africa, Zaire. Reports on African animals.

Bringing Oral History and the Folk Arts into Your Classroom



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Bringing Oral History and the Folk Arts into Your Classroom*

Beth Gildin Watrous

You've become excited about the results of incorporating the folk arts into a local history or social studies unit. You've tried some of the lessons in Drawing from the Well and found you could implement this type of learning experience when given the necessary resources. You'd like to share this type of experience with your students in a more comprehensive way, but do not have access to existing materials on a topic that fits the needs of your students and community. The only solution seems to be to create a unit of your own. Is such an undertaking really possible given that you are not a trained oral historian, storyteller, or musician?

The Concept of Curriculum

The contributors to this guide are confident that teachers who are excited about a topic and about the arts can be successful at designing their own integrated arts curricula. At this point, it is important to remember that curriculum is a concept with a complex network of meanings; it may mean different things to different people. Within the context of this guide, curriculum is very broadly defined as environments for learning including content, materials, physical surroundings, learning experiences, students, teachers, and parents. There are three types of curriculum that need to be considered: the explicit, the implicit or hidden, and the null. The explicit curriculum is made up of explicitly stated content. The hidden curriculum is made up of the powerful, often obliquely stated messages through which the content is presented. The null curriculum is defined by the omission of content and the neglect of intellectual processes. For example, the combination of a "watered down" curriculum and low teacher expectations for linguistic minority students may teach implicit lessons about inequality that contradict explicit messages in the social studies text. Omitting the history of women and minorities in our history books implicitly teaches that these groups are not important, that only a few white men have made significant contributions to the nation and even the world.

Approaching Curriculum From a Multicultural Perspective

One way of confronting the effects of the hidden and null curricula is by approaching curriculum development and the teaching/learning process from a multicultural perspective. Markman and Nieto (1988) suggest using Suzuki's (1979) definition of multicultural education to guide such efforts:

> Multicultural education is an educational program which provides multiple learning environments that properly match the academic and social needs of students. These needs may vary widely due to differences in the race, sex, ethnicity or social class background of the students. In addition to developing their basic academic skills, the program should help students develop a better understanding of their own backgrounds and of other groups that compose our society. Through this process, the program helps students to respect and

* Special thanks to Cynthia Cohen for assistance with this chapter.

> appreciate cultural diversity, overcome ethnocentric and prejudicial attitudes, and understand the socio-historical, economic and psychological factors that have produced the contemporary conditions of ethnic polarization, inequity and alienation. It should also foster their ability to critically analyze and make intelligent decisions about real-life problems and issues through a process of democratic, dialogical inquiry. Finally, it should help them conceptualize and aspire toward a vision of a better society and acquire the necessary knowledge, understandings and skills to enable them to move the society toward greater equality and freedom, the eradication of degrading poverty and dehumanizing dependency, and the development of meaningful identity for all people. (p. 47-48)

Markman and Nieto (1988) also remind us that "when teachers and students make a commitment to learning more and different perspectives, they inevitably come face to face with their own biases" (p. 41). They must confront these biases in ways that are constructive and, as a result, foster a growing appreciation of differences among themselves and others.

Curriculum Development

The first step in the curriculum development process is to consider what goals you hope your project will fulfill. Important sources of information when establishing goals include:

- The needs and interests of students and community,
- Input from subject area specialists (in person or through recordings and print),
- Your educational and social philosophy (such as a belief in democratic values, in recognizing and affirming diversity, in creating a more equitable society),
- Your theory of learning (such as a belief in fostering self-directed learning through the creation of a process oriented, or student-centered, learning environment).

Goals are especially helpful when stated in terms of student learning (i.e. students will learn to appreciate the different cultures represented in the school community; students will attain a deeper understanding of their own cultural heritage). If goals are not stated in terms of learning, they may end up addressing the means (materials, types of learning experience) rather than the end: increased cognitive, social, and/or physical learning for all participants.

Once goals have been conceptualized in terms of student learning, they can be addressed by designing and organizing a series of learning experiences. Some of the delights and challenges of teaching are the surprises that occur when student and curriculum interact. For this reason, curriculum needs to be dynamic rather than static. It needs to emerge in response to students' interests and needs. It might be useful to think of your plan as a rough draft to be revised in response to ongoing observations and reflections by teachers, students, and other participants. It might also be useful to think of your plan as a blueprint for an initial round of problem

solving. As you and your students dig in, new questions will invariably arise; the original problem/goal may need to be reframed to make it both relevant and accessible.

As with anything new, it makes sense to start small. After reflecting on both ideas and materials you can gear the teaching process to your own skills as an oral historian/storyteller/musician and to your own time framework. You may wish to try conducting an oral history interview before you teach the necessary skills to your students. If you are feeling adventurous, learn a few of the simplest stories you have gathered and tell them yourself. If you feel less comfortable with this process, read them or play a recording. Arrange for a visit by a local resident who enjoys telling stories. Similar options appear with respect to the musical portion of your endeavor – sing the songs yourself, sing them with your class, or play a recording and sing along. Ask the music teacher (if you're lucky enough to have one) to work with you to integrate the music curriculum with your own. Don't hesitate to try to enrich your own teaching with the arts. They are accessible to everyone if used within the context of the individual's personal style and confidence as a facilitator and presenter.

Life stories are another valuable and highly accessible source of information about the community. It is important for teachers to understand their own goals when creating curricula based upon these resources. In the next few paragraphs, Cynthia Cohen presents some perspectives on the collection and presentation of life stories.

Historical, Literary and Anthropological Perspectives on Life Stories

Cynthia Cohen notes that:

> The stories that are collected from individuals can be viewed from at least three different perspectives: historical, literary, and anthropological. In the historical approach, individuals are interviewed primarily to gather information – about an era, an event, or a particular industry or region to name just a few topics/themes. In this case, life stories are of interest because they are rich in detail and because they help illuminate the impact of larger social forces on the lives of individual people. When collecting life stories with an historical perspective, particular attention is paid to the sequencing of events and the veracity of recollections.
>
> The words "oral history," however, are also used to describe the process of collecting oral narrative for its value as literature. Here the interest is in the story as story, in the ways in which people create meaning out of their experiences. The shape of the story is explored, its rhythms and images. The ways in which it conforms to or diverges from actual events are of secondary interest. Oral literature is akin to fiction; it stems from an impulse to create.
>
> Anthropologists are interested in life stories because of the insights they contain into the inner workings and worldviews of cultural groups. These groups might be as small as a family unit, each with its own family folklore, or as large as an entire society whose values and norms can be inferred from the "anthropological life story." Anthropologists analyze stories for both content and form, comparing them with other modes of cultural expression to discover the patterns

of thought and behavior through which members of a group interpret their culture to themselves.

These different perspectives on the study of life stories are all equally valid. Further, they are not necessarily mutually exclusive. In designing projects in classrooms and communities, it helps to be clear about whether people are being interviewed for information, to collect stories to be appreciated as literary works, or to gain insight about cultural patterns. This clarity will help determine the kinds of training given to students/interviewers, the kinds of questions to be asked, and the ways in which we analyze and present the material we collect.

When life stories are considered as literature, they reveal the universal need to give meaning to experience. They help students understand that even with all our unique traditions and particular struggles, we still share many fundamental human dilemmas and experiences. Stories which are explored for their insight into distinct cultures can help students identify and celebrate their own traditions and come to understand and respect the world views of those who are different.

But differences aren't only a source of celebration. Here in the United States they have almost always been used to justify unequal distribution of resources and power. Life stories, when analyzed through the lens of history, can help us confront these inequities and discover their impact on real people. They can educate us about individual and collective struggles for change and motivate us to take a stand for a more just society.

Designing Your Own Integrated Arts Unit: An Example

Now that some basic issues concerning multicultural curriculum design have been highlighted, it might be helpful to consider the kind of thinking that is involved in developing a specific unit of study. The following pages proceed through each of the steps involved, from identifying goals and objectives through assessment and consideration of final presentations. The broad subject of cultural heritage is used as a focal point for this discussion.

Identifying Goals and Objectives

Cynthia Cohen (1987) suggests the following questions to consider when choosing and refining curriculum goals. Remember to consider student/neighborhood needs, input from subject area specialists, your educational/social philosophy, and your theory of learning when reflecting on these questions:

What do you hope this project will accomplish?

What needs to happen for you to really feel like this project is a success?

What do you hope will happen as a result of the process of collecting and analyzing the stories?

Which is most important in different phases of the project, the final product or the experiences of participants?

What are your own biases that might influence the implementation of this project?

A general goal can be translated into specific objectives that address the needs of individual students and community groups. For example, a goal such as "To help students gain a deeper understanding of their own cultural heritage and that of their community" can address any or all of the following objectives:

- To increase students' ability to use listening, questioning, reading, and writing skills when conducting research.
- To increase students' ability to use the dramatic arts, visual arts, and music to record and report on their learning.
- To increase students' respect for, and appreciation of, cultural diversity.
- To increase students' ability to preserve and document family and/or community history and culture.
- To help students take an active role in strengthening their community.

Students from different communities may have distinctly different needs with respect to developing an increased understanding of family and community heritage. In a community experiencing racial conflict, students of various races, nationalities, religious, and ethnic groups might need to better understand their own traditions in order to appreciate and respect commonalities and differences among themselves and peers. In a white, suburban community that prides itself on its cohesiveness, students might lack awareness of the different cultures represented in their classrooms. These students might need to reach back in time to better understand their own cultural heritage and the contributions their ancestors made to contemporary American society. In a community that prides itself on having a rich ethnic heritage, students may know their grandparents' country of origin (i.e. Poland) and even understand a few Polish words, but actually understand little about their community's culture and traditions. In each of these situations, community members, parents, and students would have much to say concerning the development of goals and objectives that serve the needs of individual and community.

Based on the community's needs, you may decide to choose a specific topic focus such as family history, neighborhood history and current life, labor history, immigration history or cross cultural comparisons. Whether the goals are generally stated or focused on a specific theme, students need to decide whom they are going to interview and why. For example, a student might interview a grandparent about holiday traditions from his/her country of origin or about his/her responsibilities as a child on a New England farm. Interview questions and use of the resulting information will differ somewhat depending upon the primary objective (i.e. preserving/documenting cultural traditions or developing respect for diversity).

In general, family members and neighbors are the most accessible population for students. These people can be asked to share their own memories as well as those of their parents and grandparents. By drawing upon memories of current as well as

previous generations, the range of information and number of time periods accessible to students is greatly expanded.

Considering Educational/Social Philosophy: Students learn not only by acquiring and reflecting on new information, but also by interacting with others in a variety of social settings. Oral history interviews increase student learning because they are simultaneously sources of information and opportunities for interaction and feedback with transmitters of history and culture. As such, the process of conducting oral history interviews helps students recognize and appreciate the cultural diversity in their school and community.

Considering Learning Theory: Students learn through active participation in learning experiences and then reflection upon those experiences. This integrated arts unit consists of a highly participatory series of learning experiences designed to give students the opportunity to apply emerging concepts in both familiar and novel situations.

Developing Learning Experiences: In developing learning experiences that support goals, philosophy, and learning theory, it is helpful to begin with the global, or general, and work toward the specific. For example, brainstorming ideas for a unit on exploring one's cultural heritage (a broad goal), helps teachers discover a range of possibilities for implementing that goal (specific topics, teaching strategies, activities). An initial web (a visual display of primary concepts and their connections to related ideas) might look something like the diagram on page 81. The list that follows contains examples of learning experiences suggested by the web:

- Interview grandparents about relatives who are deceased or unable to be interviewed easily. Audiotape or videotape and transcribe the interviews. Create stories, poems, plays, diaries, or radio shows (historical fiction or nonfiction) based upon these interviews.
- Photograph and/or draw those who are interviewed. Create a visual exhibit using photos, slides, and drawings, and/or quotes from the interviews.
- Create timelines, maps, murals, or quilts based on the interviews.
- Take a walking or school bus tour of the community. Create a large floor map (that can be walked on). Recreate neighborhoods using blocks, legos, clay, wood, paper mache, and other construction materials.
- Find old local photographs and create stories about the people in them.
- Compile, share, and compare different folktales, songs, and dances from the various cultural heritages represented in your classroom community.
- Revise some of the simpler songs you collect by writing lyrics that are different from the original, but still reflect the culture from which the song is derived.
- Look into what sorts of folk instruments the students' ancestors might have brought over with them from other countries (or, if they are Native Americans, what instruments their ancestors might have played here).

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Planning for Assessment: Assess how effectively these experiences increase student learning by:

- Establishing criteria for success in conjunction with students, parents, and community members.
- Soliciting ongoing feedback from all parties on the basis of these criteria.
- Providing opportunities for students to demonstrate knowledge of both content and process.
- Reflecting on your own observations of the learning process.

Possible criteria include:

- Growth in students' skills, attitudes and values; increased knowledge of information and processes; quality of finished work.
- The quality of the experience for the interviewers and those being interviewed.
- The quality of the collected material (Is it new, accurate, powerful?)
- The degree to which diverse groups of students and community members are involved in the study.

Modify subsequent activities as needed based on assessment of individual and group interests/needs.

Considering the Audience: Sharing with School and Community: Sharing the results of an oral history or folk arts project with a real audience not only validates the hard work of teachers, students, and community members, it also ensures that the work is presented back to the community in accessible and enjoyable formats. Cohen (1987) suggests asking questions such as the following when determining an audience with whom to share and reflect on finished products:

- Whom do you wish to reach with the stories/information being collected?
- Whom do the interviewers wish to reach?
- Whom do those interviewed with to reach?
- Are there people in decision-making positions who would be informed by the perspectives of the collected stories?

Possible audiences include (Cohen, 1987):

- Interviewees and their families and friends;
- Other people in the same age, ethnic, and economic groups;
- People in different age, ethnic, and economic groups;
- Classmates, schoolmates, and parents of the interviewers;

- Young people, elderly people, people facing similar issues in different geographic regions; people facing different issues in similar geographic regions.

Resources: Be sure to seek resources from the community as you develop your unit. The human resources connected with historical societies, historical commissions, and public or school libraries can be of valuable assistance. In addition, try looking through card catalogues, bibliographies, resource guides, and audiovisual catalogues in local libraries for titles that seem promising. Some especially useful titles and persons are listed in the bibliography and discography (Appendix D). In particular, see sections of Folk Arts in Education, Multicultural Education, and Recordings.

Incorporating oral history and the folk arts in one's own curriculum is challenging, but highly rewarding work. Teaming up with another classroom teacher or specialist (librarian, music teacher, art teacher) is a wonderful way to increase the success of your project. Teaming allows teachers to support each other as they discuss issues related to multicultural education and work out the logistics of planning and implementing integrated arts curricula. Above all, enjoy the excitement the learning process brings to students, community members, and teachers alike.

References

Cohen, Cynthia. Designing an Oral History Project: A Workbook for Teachers and Community Workers. Cambridge: Oral History Center, 1987.

Markman, Susan, & Nieto, Sonia. "Equity and Curriculum Renewal" in Renewing School Curriculum: Concerns for Equal and Quality Education, edited by R.L. Sinclair & S. Nieto (p. 37-44). Amherst, MA: Coalition for School Improvement, 1988.

Suzuki, B.H. Multicultural Education: "What's It All About?" in Integrated Education, 17(97-98), 43-50.

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APPENDIX A

Guidelines for Developing Basic Interview Skills

Purpose: These general guidelines are designed to be used in conjunction with more specific questions found in lessons involving interview work.

I. Knowing Your Goals

Students should know what kind of information they are looking for before conducting an interview (job experience, childhood, hobbies, etc.). This will help in structuring their questions more effectively.

II. Being a Good Listener

This is probably the most important aspect of the interview process. It not only helps the student in asking appropriate follow-up questions, but also helps to develop a more positive interaction. Listening to the interviewees shows respect and indicates that you are interested in what they are saying. This usually inspires them to share more of their experiences during the interview. Before an interview, review appropriate background material so that you are a knowledgeable listener. This will also help with developing questions.

III. Developing Questions

Developing questions that go beyond soliciting a simple "yes" or "no" response takes practice for most students. A possible exercise could be to give students questions that simply require "yes" or "no" responses and have them restructure the questions to elicit more descriptive responses.

Example: "Did you like your job?" could become "What did you like about your job?"

IV. Follow-up Questions

A successful interview depends upon good follow-up questions. Taking one answer and being able to ask another question that leads to a more elaborate response is essential in developing a sense of continuity in an interview. Starting with simple questions and progressing to more complex or detailed questions usually works well.

Example: "Where did you work?" "How many years did you work there?" "What kind of work did you do there?" "Would you describe what you did?"

V. Things for Students to Remember

A. Be a good listener.
B. Maintain eye contact.
C. Don't interrupt; give a person time to respond.
D. Don't ask overly personal questions.
E. Be polite.

APPENDIX B

About Storytelling

Davis Bates

Storytelling is an ancient art, a way of communicating, remembering, sharing, entertaining, and teaching. Anyone can take on the role of storyteller – adults or children, parents or grandparents, teachers or students. All you need is the desire to communicate a story that is important to you. Like any skill, however, storytelling gets better when practiced. Stories need to be told otherwise they will be forgotten; tellers must tell or their voices will be lost.

Storytellers choose material not only because it addresses topics of importance to them, but also because they love the stories and love telling them. Think of a story you love and try telling it to yourself. It could be a story from a childhood book, or a favorite story from your family or your own childhood. A very familiar tale is ideal to start with; use this type of story to try out the methods outlined below and then go on to learn some other stories.

Getting To Know the Story

Read, listen to, or go over the story as many times as you need for it to begin to feel familiar; try to picture images of the story as clearly as possible in your mind so that you can begin to describe those pictures to others. You might write a short outline of the basic plot of the story, the merest bare bones of a sketch. Begin by telling this outline to somebody, filling it out with pictures that appear to you as you go along.

Sometimes it helps to memorize some key parts of the story such as the beginning, the end, and perhaps some important or reocurring phrases in between. A strong memorized beginning line can help both you and your audience feel confident and relaxed. Knowing how and when to end a story can intensify the image left in the listeners' mind. Key phrases, especially repetitive ones such as "and he huffed, and he puffed, and he blew the house down," can also add to the strength of the story, especially when telling to younger listeners.

Starting To Tell Stories

The first few times telling a story, don't worry about "getting everything right." Be open to change and growth. Tell the story as it comes to you, discovering it again with your audience. You'll probably find yourself adding new elements to the story, making it more and more a part of you. If you get lost, pause, and take the time to picture what happens next, and then go on. Remember to speak slowly and clearly. All of us, when nervous, have a tendency to speed up when we speak in order to "get it over with." If you find yourself doing this, stop, take a deep breath, remember that you like this story and want to tell it; then go on. Try playing with your voice, varying the pitch, intensity, and volume in ways that fit the story and keep the audience interested.

Start with a short story or two and, as telling becomes more comfortable, build up to sharing longer ones. Experiment. Tell stories to friends at first, or even to yourself while driving or in the shower. Then try telling them to a classroom of children or to

a small group of folks whom you don't know. As you become more confident, you'll find yourself telling stories that you wouldn't have dreamed of telling before: stories from your childhood, from books, or from your own imagination.

If you find yourself bitten by the storytelling bug, take a look at some of the books in the storytelling section of the bibliography (Appendix D). They will give you plenty of ideas about stories to tell, ways to tell them, and ways to use them in your classroom and in everyday life. And even more important, listen to the voices around you, and the stories that they have to tell. It will help you discover your own stories and your own voice as a teller.

Classroom Projects to Support the Concept of Storytelling as a Shared Experience Between Parents and Children

Childhood Stories

- Read aloud or tell a story from your own childhood. Describe the situation in which you first heard it.
- Ask students what stories they first remember hearing.
- Ask them if anyone reads or tells them stories now. If someone does, or used to, who and at what times?
- Try discussing the difference between listening to a story and watching T.V. Which of the five senses are most actively involved in each instance?
- Ask students if they think their parents were told stories when they were children.
- Ask students how they might find out what stories their parents heard.
- Come up with five questions for students to ask their parents about childhood stories, emphasizing the content or message of the stories and the context of their telling or reading. Ask students to bring in the responses or to bring back a picture drawn with parents of a story the parents heard when they were young.

Storytelling Through Memory and Illustrations

- Read or tell a story from your own childhood or a children's story from today.
- Ask each student to fold a paper in quarters and to illustrate the beginning, end, and two middle incidents from the story.
- Write captions for the illustrations.
- Ask students to bring the paper home and tell the story to family and friends.

APPENDIX C

Notes on Ethical and Legal Issues

In studying a community's folklore and oral history, the researcher is asking for access to personal stories and artistic creations from individuals and the community. When participating in such studies, it is important for students and teachers to be aware of their responsibilities to the interviewees and to the community. Contributors to this volume and other oral historians/folklorists recognize concerns and precautions such as those outlined below:

Respect privacy:

As teachers, it is important to respect the wishes of students who do not wish to divulge their own family history. Classroom activities or assignments that focus on family heritage should always contain alternatives for these students, such as interviewing a neighbor or other community member. Students may have many reasons for not exploring their own background: they may be adopted; they may have personal reasons for not wanting to delve into family history; or they may be protecting their families' interests. For example, some students might have family members who are refugees, and knowledge of their stories would endanger them.

For similar reasons, it is important to be sensitive to interviewees' sense of privacy in conducting interviews. Interview respectfully: do not push anyone on issues they seem unwilling to explore.

Clarify your goals: *

In considering goals for your project, think about the community in which you are working. What community needs/interests might be addressed? How can you involve the community in defining, conducting and evaluating your project?

Always let people know honestly and directly where your own interests lie. What subject matter are you most interested in? What is your purpose in conducting the interviews? What are you hoping to learn?

Let people know what you are planning on doing with the information once you have it. Ask them to sign a legal release form which describes your intentions; discussions about the release form can be a good way to further clarify goals and plans for implementation.

Try to give something back: *

Feel free to share a bit of yourself in your interview. Although you are the one conducting the study, the exchange is most meaningful when it benefits both parties. Share some of your own stories and ideas, and show interviewees that you appreciate theirs.

Think about possibilities for returning something to the community at the end of the project. These could be as simple as returning copies of photographs or interview transcripts to your interviewees; or they could involve public programs such as dramatic presentations, slide shows, radio shows, or magazines. Are there certain kinds of presentations, publications or performances which might be of particular benefit to your community? Are there ways to involve community members in the process?

Get permission before you go public:

There are a number of legal and ethical issues to consider if you are planning to present the results of your project in a public manner. First, community members should always have the option of refusing to have their interviews made public. Second, your agreement with them should be documented in writing.

- As mentioned above, you should always let people know from the beginning what you expect to do with the interview material.
- Whenever possible, allow interviewees to review any transcripts that you are printing or presenting in public.
- In cases where interviewees want their identities concealed, quotes may be cited as anonymous, or fictional names may be invented.
- Ask those whom you interview to sign a release form. Without this, you have no rights to publish materials from their interviews. The release form should simply and directly state your aims for the interview, and grant permission for specific uses.
- Although it may seem threatening at first to ask people to sign a legal document, it can be viewed as an opportunity to discuss your plans. Ultimately, it is a protection for the interviewee as well as for the interviewer, because it defines the interviewer's responsibilities. An example of a generic legal release form is provided on page 91.

* For more discussion on clarifying goals and involving community members in your project, see "Bringing Oral History and the Folk Arts into Your Classroom," pages 75–84 of this publication.

Sample Release Form

The purpose of this release form is to insure the interviewee/photographic subject that materials released will not be misused by (name of project, school or organization), as well as to give permission for proper use.

I give (name of project, school or organization) permission to use the materials described below for purposes as follows:

scholarly research
educational purposes
publication or exhibition
deposit in an oral history collection

_____ Sound recording and transcript of interview
_____ Photographs and reproduction of same
_____ Video recording
_____ Use of my name in conjunction with the above

Interviewee/subject of photograph: _____
Address: _____
_____
_____
Date: _____

Interviewer/photographer: _____
Address: _____
_____
_____
Date: _____

Detailed descriptions of above-named materials, if necessary:

APPENDIX D: List of Resources*

INTRODUCTORY WORKS ON FOLKLORE

The American Folklore Society. Folklore Folklife. 1984.
A basic introduction to the current field of folklore – its publications, activities, and agencies in the United States.
Available from the American Folklore Society, 1703 New Hampshire Avenue, N.W., Washington, D.C., 20009.

Ben-Amos, Dan, ed. Folklore Genres. Austin: University of Texas Press, 1976.
This work calls for rethinking the classification of folklore materials as items, and suggests going beyond content to analyze how the materials function in the culture. Chapter 8, "The 'Pretty Languages' of Yellowman: Genre, Mode, and Texture in Navaho Coyote Narratives" and chapter 9, "Japanese Professional Storytellers" are good case study examples of this approach, which focuses on the cultural process as well as the cultural product.

Brunvand, Jan. The Study of American Folklore: An Introduction. NY: W.W. Norton and Co., Inc., 1968.
Standard introductory text that surveys the field of folklore by genre (oral, customary, and material). Useful bibliographic notes and appendices providing models for study.

Coffin, Tristram P. Our Living Traditions: An Introduction to American Folklore. NY: Basic Books, 1968.
Includes essays on various aspects of American folklore.

Cutting-Baker, Holly et al. Family Folklore. Washington, D.C.: Smithsonian Institution, 1976.
Brief introduction to major forms of family folklore. Includes an interview guide (also distributed separately by the U.S. Government Printing Office).

Dorson, Richard M. American Folklore. Chicago: University of Chicago Press, 1977.
An examination of various aspects of American folklore in the context of American history, (colonization, immigration, slavery, the westward movement, and mass culture).

Dorson, Richard M. Folklore and Folklife: An Introduction. Chicago: University of Chicago Press, 1972.
A standard introductory work which discusses various ways in which folklore materials have been studied. Articles by leading folklorists introduce the various categories of folklore.

Dundes, Alan, ed. The Study of Folklore. Englewood Cliffs, NJ: Prentice-Hall, 1965.
A survey of the various approaches that can be taken in the study of folklore. Includes some older materials that provide perspective on the development of the discipline.

Funk and Wagnalls Standard Dictionary of Folklore, Mythology and Legend. Leach, Maria and Fried, Jerome, eds. NY: Harper & Rowe, 1984.
Useful entries on the many terms and kinds of folklore.

* Many of these resources and annotations are taken from Gadaire, Janice. "Introductory Bibliography for Folk Arts in Education," available from the Groton Center for the Arts.

Glassie, Henry. Pattern in the Material Folk Culture of the Eastern United States. Philadelphia: University of Pennsylvania Press, 1968.
A seminal work in the field, this was the first folklore work to show that the regional and cultural patternings of oral forms can also be seen in material forms. Useful as well for its content, covering a wide range of architectural and other material forms.

Haywood, Charles. A Bibliography of North American Folklore and Folksong. NY: Dover Publications, 1961.

Laubach, David C. Introduction to Folklore. Rochelle Park, NJ: Hayden Books Co., Inc., 1980.
Written by a high school teacher from his own classroom experience, this is a very good text to use with high school and possibly middle school students. Includes a chapter on "Folklore and Oral History."

Tallman, Richard S. and Tallman, Laurna A.. Country Folks: A Handbook for Student Folklore Collectors. Batesville, Arkansas: Arkansas College Folklore Archive Publications.
A folklore textbook for high school students, this was the culmination of a year-long project involving teacher education, and classroom testing of curricula exploring regional folklore studies. Although focused on the Southern Mountain region, the materials are readily adaptable to rural America. Available from Folklore Archive, Arkansas College, Batesville, Arkansas, 72501.

Toelken, Barre. The Dynamics of Folklore. Boston: Houghton Mifflin Co., 1979.
An introductory work that attempts to correct the problem of many folklore textbooks, which focus more on the items of folklore than on the processes through which they are produced. Urges a "basic attitude toward folklore study that stresses 'the folk' and the dynamics of their traditional expressions." Good bibliographical notes and illustrations.

Zeitlin, Steven J.; Kotkin, Amy J.; Cutting-Baker, Holly. A Celebration of Family Folklore. NY: Pantheon Books, 1982.
Introduction to family folklore; includes photographs compiled from the Smithsonian Collection.

ORAL HISTORY AND FOLKLORE RESEARCH METHODS

Baum, Willa K. Oral History for the Local Historical Society. Nashville, TN: American Association for State and Local History, 1975.

Breecher, Jeremy. History from Below: How to Uncover and Tell the Story of Your Community, Association, or Union. New Haven, CT: Advocate Press, 1988
Includes illustrations, a bibliography and a preface by Studs Terkel.

Collier, John, and Collier, Malcolm. Visual Anthropology: Photographs as a Research Method. Albuquerque: University of New Mexico Press, 1986.
Considers the kinds of cultural "editing" which photographers practice in determining subject and composition.

Deetz, James. Invitation to Archaeology. Garden City, NY: Natural History Press, 1967.
An introduction to the understanding of culture through material remains.

Dorson, Richard M. American Folklore and the Historian. Chicago: University of Chicago Press, 1971.
Discusses the ways in which folklore can be incorporated into the study of history.

Folklife and Fieldwork: A Layman's Introduction to Field Techniques. Prepared by Peter Bartis. Publications of the American Folklife Center, #3, Library of Congress, 1986.
A concise and well-presented guide to folklife research methods. Available from the American Folklife Center, Library of Congress, Washington, D.C., 20540.

Fuerst, Dan, and Loh, Averill. "Creating an Oral History Project." Middle School Journal. February, 1986.
Includes some practical suggestions for the development and completion of an oral history project.

Georges, Robert, and Jones, Michael O. People Studying People. Berkeley: University of California Press, 1980.
A presentation of the various ways in which scholars have undertaken field studies of cultural groups.

Goldstein, Kenneth. A Guide for Fieldworkers in Folklore. Hatboro, PA: Folklore Associates, 1964.
A thorough discussion of the problems and procedures of folklore fieldwork, focusing on the cultural processes which create and transmit folklore. Provides helpful detail on such matters as kinds of questions and collecting situations.

Hoopes, James. Oral History: An Introduction for Students. Chapel Hill, NC: University of North Carolina Press, 1979.

Hoskins, W.G. Fieldwork in Local History. London: Faber and Faber, 1982.
Excellent discussion of the various kinds of fieldwork that local historians use in their studies. Although England serves as the example, the text is useful for anyone who wants to "read" the local landscape through written and non-written sources.

Ives, Edward D. The Tape-Recorded Interview: A Manual for Field Workers in Folklore and Oral History. Knoxville: University of Tennessee Press, 1974.
Practical guide for those wishing to undertake interviewing projects.

Kaleidoscope 20: Oral History in the Classroom. Mass. Dept. of Education (available from VOICES PROJECT, Division of Curriculum and Instruction, Mass. Dept. of Education, 1385 Hancock St., Quincy, MA).

Katz, Elaine S. Folklore for the Time of Your Life. Birmingham, Alabama: Oxmoor House, 1978.
Written for the layperson, this guide combines instruction with examples of fieldwork.

Leach, MacEdward, and Glassie, Henry. Guide for Collectors of Oral Traditions and Folk Cultural Materials in Pennsylvania. Pennsylvania, 1968.
Produced through the office of the state folklorist, this guide is useful beyond the specific region.

Playle, Ron. How You Can Trace Your Family Roots. Des Moines, Iowa: R and D Services, 1977.

Sitton, Thad et al. Oral History: A Guide for Teachers (and others). Austin: University of Texas Press, 1985.

Vansina, Jan. Oral Tradition: A Study in Historical Methodology. Chicago, 1965.
The author's field research is largely about African oral tradition.

Watts, Jim, and Davis, Allen F. Generations: Your Family in Modern History. New York: Alfred A. Knopf, 1974.

Weitzman, David. My Backyard History Book. Boston: Little Brown & Co., 1975.

FOLK ARTS IN EDUCATION

Ball, John, ed. Folklore and Folklife: Teachers Manual. Office of Folklife Programs, Smithsonian Institution.
Collection of essays by OFP staff and other professional folklorists. Available from the above office at 955 L'Enfant Plaza, Suite 2600, Washington, D.C., 20560.

Bates, Davis; Sanabria, Diane; Watrous, Beth Gildin; and Ulin, Donald. Sing Me A Story of History: An Integrated Arts Curriculum Guide. Northampton, MA: Pioneer Valley Folklore Society and Massachusetts School Union 18, 1986.
An integrated arts approach to the study of the 1930's. For a detailed description, see Chapter 5 of this publication.

Belsky, Theodore; Brown, Diana; Brown, Richard; Moraga, Ricardo; Silnutzer, Randi; Tincknell, Roger; and Tolles, Katie, eds. Folk Heritage in the Classroom: A Manual for Multicultural Instruction. Holyoke, MA: Holyoke Public Schools, 1987.
Contains hundreds of lesson plans, two audiotapes, plus "A Heritage Within," an award-winning educational videotape containing songs, classroom activities, and oral history interviews.

Coelho, Dennis. "The Folklorist and Folk Arts in School Programs: A Case for Involvement." Keystone Folklore. 22 (1978), p. 1-14.

Cohen, Cynthia. Designing an Oral History Project: A Workbook for Teachers and Community Workers. Cambridge: The Oral History Center, 1987.

Cohen, Cynthia. The Lifelines Oral History Project: A Case Study. Cambridge: The Oral History Center, 1987.
For additional publications, see list of resources at the end of Chapter 2.

Duval County Folklife Program: A Guide for Fourth Grade Teachers. Available from Bureau of Florida Folklife Programs, P.O. Box 265, White Springs, FL, 32096.
Based on past Folk Arts in Education programs, this provides teachers with guidelines for developing and implementing their own programs. Although geared to fourth grade students, it could probably be adapted for use by other grade levels. Other publications include: Folklife in the Classroom: A Guide for Florida Teachers and Duval County Folklife.

Folk Arts in Education: A Handbook. Folk Arts Division, Michigan State University Museum, Michigan State University, E. Lansing, MI, 48824-1045.

Gadaire, Janice. "Folk Art: Forms for and from Everyone;" "Elementary Teaching Guide;" "Middle School Teaching Guide;" and many other materials prepared by folklorist Janice Gadaire for the Groton Center for the Arts Folklife in Education Program. See list of resources at the end of Chapter 1.

Hufford, Mary. A Tree Smells Like Peanut Butter: Folk Artists in a City School. Trenton, NJ: The New Jersey State Council on the Arts and the National Endowment for the Arts, 1979.
A publication focusing on the Folk Artists in the Schools Program at Veterans Memorial Middle School, Camden, NJ. Available from the New Jersey Council on the Arts, 109 West State Street, Trenton, NJ, 08608.

Indiana Historical Bureau. Folklore in the Classroom. Betty J. Belanus, Project Coordinator, 1985
This teacher's guide includes articles by folklorists for non-folklorists on various aspects of the discipline. It includes bibliographical citations and suggested activities for various grade levels. It is an excellent introduction to folklore and a useful guide for integrating its study into various classroom curricula.
Available from the Indiana Historical Bureau, 140 North Senate, Indianapolis, IN, 46204.

Kirschenblatt-Gimblett, Barbara. "An Accessible Aesthetic: The Role of Folk Arts and the Folk Artist in the Curriculum." New York Folklore. 9: 3-4 (1983), p. 9-18.

Lifelines Oral History Project. The Mango Tree: Stories Told and Retold by Children in the Cambridge Public Schools. Cambridge, MA: The Oral History Center, 1987.

Moraga, Ricardo; Silnutzer, Randi; Tincknell, Roger; and Tolles, Katie; eds. From True Stories to Nonsense Rhymes: Oral Traditions of Holyoke. Holyoke, MA: Holyoke Public Schools, 1985.
The result of a Pioneer Valley Folklore Society program in four Holyoke schools that integrated the study of oral history, folk music, and visual art. The text reflects the questions and voices of students who conducted the interviews.

Rosenberg, Janis. Palm Beach County Folklife: A Guide for Fourth Grade Teachers. Bureau of Florida Folklife Programs and School Board of Palm Beach County, 1978.
Excellent step-by-step curriculum guide with activity suggestions and a format for a two week folklorist residency.

Spinner: People and Culture in Southeastern Massachusetts. New Bedford, MA: Spinner Publications, 1980-1988. Printed by Reynolds-DeWalt Printing, Inc.
A continuing series of oral history compilations, started through a Southeastern Massachusetts University community history course. Available from bookstores or Spinner Publications, P.O. Box C-801, New Bedford, MA, 02741.

Wigginton, Eliot. The Foxfire Book. Garden City, NY: Doubleday, 1972.
A series of books which give directions for many kinds of folk crafts, from log cabin building to spinning. Based on a high school oral history project.

Wigginton, Eliot. Sometimes a Shining Moment – Twenty Years in a High School Classroom – The Foxfire Experience. Garden City, NY: Doubleday, 1985.

MULTICULTURAL EDUCATION AND HISTORICAL RESOURCES

Alegría, Ricardo. Descubrimiento, Conquista, y Colonización de Puerto Rico – 1493-1599. San Juan, Puerto Rico: Colección de Estudios Puertorriqueños, 1971.

Banks, J. Teaching Strategies for Ethnic Studies. 4th ed. Boston: Allyn and Bacon, 1987.

Banks, J. and Banks, C., eds. Multicultural Education: Issues and Perspectives. Boston: Allyn and Bacon, 1989.

Children's Museum. Multicultural Education Project. (anticipated publication) Boston, MA.
Museum staff, in close collaboration with community consultants and bilingual teachers, are writing teaching units on six ethnic groups: African Americans, East Asians, Europeans, Latinos, Native Americans, and Southeast Asians.

Cole, A.; Haas, C.; Heller, E.; and Weinberger, B. Children Are Children Are Children: An Activity Approach to Exploring Brazil, France, Iran, Japan, Nigeria and the USSR. Boston: Little, Brown and Co., 1978.

Hendrickson, Dyke. Quiet Presence. Portland, ME: G. Gannett Publishing Co., 1961.
Oral histories conducted with Franco-Americans in New England.

Horowitz, Carol, and Weissman, Michael. A History of Women in America. New York: Bantam Books, 1978.

Johnson, James E. The Irish in America. Minneapolis, Minnesota: Lerner Publications Co., 1976.

Lester, Julius. To Be A Slave. New York: Dial Press, 1968.
True stories of American slaves, as told in their own words.

Meltzer, Milton. In Their Own Words: A History of the American Negro. New York: Thomas E. Crowell Co., 1964.

Perez Martinez, Aurelio. El Mundo y Mi Isla. Puerto Rico: n.p., 1969.
Reinforcement textbook on Puerto Rican history, in Spanish.

Pratte, R., ed. "Cultural Pluralism: Can it Work?" Theory Into Practice (entire issue). 20(1), 1981.

Tiedt, P. and Tiedt, I. Multicultural Teaching: A Handbook of Activities, Information and Resources, 2nd ed. Boston: Allyn and Bacon, 1986.

NOTE: For stories and songs from various cultural traditions, see sections on "Storytelling" and "Songbooks and other Related Resources."

NEW ENGLAND FOLKLORE AND MUSIC

Botkin, B.A., ed. A Treasury of New England Folklore. New York: American Legacy Press, 1985.
The most complete collection of New England folklore available; an excellent resource for stories.

Doerflinger, William. Shantymen and Shanty Boys. New York: The Macmillan Co., 1951.
Lumberjack songs and sea chanties.

Huntington, Gale. Songs the Whalemen Sang. Dover reprint of 1963 book.
Over 175 songs and tunes; contains lead sheets, but no chords.

Jagendorf, M. New England Beanpot: American Folkstories to Read and Tell. New York: The Vanguard Press, Inc., 1985.
Folktales from colonial times.

Lasky, Kathryn. Sugaring Time. New York: Macmillan, 1963.

Linscott, Eloise. Folksongs of Old New England. Anchor Books, 1974.
Reprint of 1939 edition; 158 songs and dances with either lead sheets or piano arrangements, but no chords. Comments about the songs and sources are included.

Pioneer Valley Studies Program, Dr. Ben Drabek, Director; and Pioneer Valley Studies Resource Library, Greenfield Community College, Greenfield, MA.
These are excellent sources of information about the Pioneer Valley, past and present.

Pearson, Haydn. The New England Year. New York: W.W. Norton and Co., 1966,
Evocative memories of growing up in rural New England in the 1900's.

Reynard, Elizabeth. The Narrow Land: Folk Chronicles of Old Cape Cod. Boston: Houghton Mifflin Co., 1978.

Sloane, Eric. Diary of an Early American Boy. New York: Ballantine Books, 1965.

HOLIDAYS, FOLK DANCES, GAMES, AND OTHER ACTIVITIES

Casman, Madeline P. Medieval Holidays and Festivals. New York: Scribner and Sons, 1981.
Contains instructions for the Maypole dance.

Challis, Evelyn. Songs for a new Generation, vols. 1-3 (Jumping, Laughing, and Resting, Fun Songs, Rounds, and Harmony, and Love, Work, Hope). New York: Oak Publications, 1974.

Chase, Richard. Singing Games and Playparty Games. Mineola, NY: Dover Publications, 1949.

Ferretti, Fred. The Great American Book of Sidewalk, Stoop, Dirt, Curb, and Alley Games. NY: Workman Publishing Co., 1975.

Hunter, Ilene and Judson, Marilyn. Simple Folk Instruments To Make and Play. New York: Simon and Schuster, 1977.

Ickis, Marguerite. The Book of Festivals and Holidays the World Over. New York: Dodd, Mead and Co., 1970.

Jones, Bessie, and Hawes, Bess Lomax. Step It Down. New York: Harper and Row, 1972.
This book and record document and teach children's game songs that, largely through the efforts of Bessie Jones, have survived from the slave culture of the Georgia Sea Islands.

Kennedy, Helen and Douglas. English Folk Dancing in the Primary Schools, Borough Grand, U.K. (for use with the record of the same name, EFDSS Records).

Quackenbush, Robert. The Holiday Songbook. NY: Lothrop, Lee & Shepard Co., 1977.

Rohrbough, Lynn. Handy Play Party Book. Burnsville, NC: World Around Songs, Inc., 1982.

Weikhart, Phyllis. Teaching Movement and Dance, Books 1-2. Ypsilanti, MI: High Scope Press, 1982.

STORYTELLING

Alegría, Ricardo E., ed. Cuentos Folklóricos de Puerto Rico. San Juan, Puerto Rico: Colección de Estudios Puertorriqueños, 1974.

Alegría, Ricardo E., ed. The Three Wishes. New York: Harcourt, Brace and World, Inc., 1969.
A collection of folktales from Puerto Rico, in English.

Augusta, Baker and Greene, Ellin. Storytelling Art and Technique. New York: Bowker, 1977.
Contains an excellent bibliography.

Byrd, Baylor, ed. And It Is Still That Way: Legends Told by Arizona Indian Children. New York: Charles Scribner and Son, 1976.
Native American legends on how the world came to be as it is.

Chase, Richard, ed. Grandfather Tales. Boston: Houghton Mifflin Co., 1948.
Traditional Appalachian tales and impressions of mountain life.

Colwell, Eileen, ed. Humblepuppy and Other Stories for Telling. London: The Bodley Head, 1978.
A collection of funny stories, sad stories, retelling of myths and folktales, and also several poems.

O'Callahan, Jay. Jay O'Callahan on Storytelling. Westminster: Random House, 1981.
Cassette – good ideas on practicing and on how to tell stories.

Phelps, Ethel, ed. Tatterhood and Other Tales. New York: Harper & Row, 1966.
Tales of strong and clever women.

Sawyer, Ruth. The Way of the Storyteller. New York: The Viking Press, 1974.
Essays about learning to tell and stories to begin on.

Schimmel, Nancy. Just Enough to Make a Story. Berkeley: Sisters Choice Press, 1984.

Tehunetorens: Tales of the Iroquois. Mohawk Nation, via Rooseveltown, New York: Akwesasne Notes, 1976.
A collection of teaching tales.

SONG BOOKS AND RELATED RESOURCES

Alloy, Evelyn. Working Women's Music. Somerville, MA: New England Free Press, 1976.
Songs and background from the women of the cotton mills, textile plants, and needle trades.

Benitez, E., M. Montañez, and Rodriguez, W. Canciones De Mi Isla (Songs of My Island). New York: A.R.T.S. Inc., 1975.

Bikel, Theodore. Folksongs and Footnotes. New York: AMSCO Music Pub. Co., 1960.
An international collection.

Blood-Patterson, Peter, ed. Rise Up Singing. Bethlehem, PA: Sing Out Corp., 1988.
Provides words and chords for hundreds of traditional, topical and popular folksongs, arranged thematically.

Boni, Margaret Bradford, ed. Fireside Book of Folk Songs. New York: Simon and Schuster, 1947.
A collection of songs from the U.S. and around the world.

Carawan, Guy, and Carawan, Candie, eds. Freedom Is a Constant Struggle. New York: Oak Publications, 1968.

Dullin, Lynn and Leon. Heritage Songster. Dubuque, Iowa: Wm. C. Brown Co., 1978.
Good folksong collection.

Fowke, Edith, and Glaser, Joe. Songs of Work and Protest. New York: Dover, 1973.

Glazer, Tom. Do Your Ears Hang Low? New York: Doubleday, 1980.

Ives, Burl, ed. The Burl Ives Songbook. New York: Ballantine Books, 1953.
American songs in historical perspective.

Ives, Burl, ed. Irish Songs. N.p.: Duell, Sloan and Pearce, 1958.

Lomax, John, and Lomax, Alan, eds. American Ballads and Folk Songs. New York: The Macmillan Co., 1934.

Lomax, John, and Lomax, Alan, eds. Our Singing Country. New York: The Macmillan Co., 1941.
A second volume of American folk songs by these noted collectors.

Moraga, Ricardo, and Rentsch de Moraga, Christi. El Día De La Canción. Hartford, CT: Trigal Publishing, 1983.
Songbook and cassette for teaching beginning Spanish through familiar songs.

The Music of Puerto Rico. Hartford: Connecticut State Department of Education, n.d.

Sandburg, Carl. American Songbook. New York: Harcourt, Brace, Jovanovich, Inc., 1955.
Arranged by categories like "Railroad and Work Gangs" and well annotated.

Scott, John Anthony. The Ballad of America: the History of America in Song and Story. Carbondale: Southern Illinois University Press, 1983.

Seeger, Pete, ed. Hard Hitting Songs for Hard Hit People. New York: Oak Publications, 1967.
American folk songs of the Depression and the labor movement of the 1930s.

Seeger, Pete, and Reiser, Bob. Carry It On! New York: Simon and Schuster, 1985.
A history in song and picture of the working men and women of America.

Seeger, Pete, and Crawford, Ruth. American Folk Songs for Children. New York: Doubleday, 1950.

Silber, Irwin, and Raim, Ethel, eds. American Favorite Ballads. New York: Oak Publications, 1961.
A collection of folk songs, as sung by Pete Seeger.

Silverman, Jerry, ed. The Liberated Woman's Songbook. New York: Macmillan Co., 1971.

Winn, Marie, ed. The Fireside Book of Children's Songs. New York: Simon and Schuster, 1966.

RECORDINGS

Benny, Jack (narrator). Great Moments in Radio, vol II. Evolution, 2009.

La Bottine Souriante. Chic & Swell. Montreal, Québec: Les Disques Gamma Ltee, MP2033, 3575 St. Laurent, S. 804 Montreal, Québec, H2X 2T7.
Mostly traditional French Canadian tunes played and sung by this excellent group "The Smiling Boot;" traditional French Canadian instrumentation.

Foc'sle Songs and Sea Shanties. Folkways Records, FA2429.

Folkways Records puts out many folk and ethnic music records. For a catalogue, write to: Folkways Records, c/o Birch Tree Group, 180 Alexander Street, Princeton, NJ, 08540.

Guthrie, Woody. Songs to Grow On. Folkways, FC7015 (FP715).
Includes "Mole in the Ground," "Old Blue," "The Fox," and others.

Guthrie, Woody. This Land Is Your Land. Folkways, FTS31001.
This collection includes some of his best known songs.

Immigrants: The American Dream Told By the Men and Women Who Lived It. Caedmon Records, TC2069.

The Irish Tradition. The Times We've Had. New Canaan, CT. Green Linnet Records, SIF1063.
This group and others, such as the Chieftains, The Boys of the Lough, and The Clancy Brothers, have produced many records of wonderful traditional Irish music.

Knight, Frank, ed. I Remember Radio. Longines Symphonette Society Recording.

Martinez, Robert A. Puerto Rico: An Historical and Cultural Approach. Folkways, FH5603, 1978.
An excellent spoken text on Puerto Rico.

Moraga, Ricardo, and Rentsch de Moraga, Christi. El Día De La Canción. Audio tape. Hartford, CT. Trigal Publishing, 1983.
Songbook and cassette for teaching beginning Spanish through familiar songs.

Mountain Musicians' Cooperative. Brown Lung Cotton Mill Blues. June Appal Recordings, 006, 1975.
An entire recording of songs of textile workers, particularly from the southern United States.

New World Records. Recorded Anthology of American Music.
This is a very extensive collection of American music. The series contains such titles as "Songs of the Civil War," "Brave Boys: New England Tradition in Folk Music," "The Roots of the Blues," and "Old Country Music in a New Land: Folk Music of Immigrants." For a complete list, write to: New World Records, 3 East 54th Street, New York, NY, 10022.

Odetta. The Essential Odetta. Vanguard Records.
This collection contains some classic versions of Afro-American folk songs, such as "John Henry," "Take This Hammer," and "Oh, Freedom".

Pelham, Ruth. Under One Sky. Audio tape. Gentle Wind Productions.
Cassette of some of Ruth's best sing-alongs.

Radio Hall of Fame. Audiotapes of famous radio broadcasts.

Seeger, Mike. Tipple, Loom, and Rail. Folkways Records, FH5273.
Folk songs from the cotton mills, coal mines and railroads.

Seeger, Mike, and Seeger, Peggy. American Folk Songs for Children. Rounder Records, 8001, 8002, 8003.

Seeger, Pete. American Folk Songs for Children. Folkways Records, FC7601.

Seeger, Pete. American Industrial Ballads. Folkways Records, FH5251.

Yurchenko, Henrietta. Folk Songs of Puerto Rico. Asch Mankind Series, AHM4412.
Authentic songs recorded in Puerto Rico.

Yurchenko, Henrietta. Latin American Children's Game Songs Recorded in Puerto Rico by Henrietta Yurchenko. Asch Records, AHS751.

FOLKLORE JOURNALS

Folklife: Journal of the Society for Folklife Studies
A British publication.

Folksong in the Classroom (229 Suffolk Street, Holyoke, MA 01040)
Provides educational materials for teachers of social studies and language arts.

Journal of American Folklore
Highly theoretical; useful for book and record reviews and announcements.

Journal of the Folklore Institute
Published by the Folklore Institute at the University of Indiana, Bloomington. Formerly Folklore Forum.

Keystone Folklore
Journal of the Pennsylvania Folklore Society; publication may currently be lapsed, but prior issues present a range of articles. Earliest issues are largely collections of of folklore materials.

New York Folklore
Formerly New York Folklore Quarterly; contains a range of topics, including articles on ethnicity and folk religion.

Pennsylvania Folklife
Journal of the Pennsylvania Folklife Society; adheres closely to articles on Pennsylvania folk cultural topics.

Sing Out! Magazine (P.O. Box 5253, Bethlehem, PA 18015)
Excellent and accessible magazine, including a variety of articles, interviews, songs and record reviews.

Southern Folklore Quarterly
Presents a range of articles; some notable special issues devoted to various kinds of Afro-American folklore.

Western Folklore
A range of articles; publishes extensively on folk religion.

ORAL HISTORY JOURNALS *

Canadian Oral History Association. Bulletin.

Canadian Oral History Association. Journal.

Frontiers: A Journal of Women's Studies. Boulder: Women's Studies Program, University of Colorado.

History News. Nashville, TN: American Association of State and Local History.

International Journal of Oral History. Westport, CT: Meckler Publishing Co.

Journal of Family History. National Council of Family Relations.

National Colloquium on Oral History. Proceedings. 1-5/6. Oral History Association.

Oral History. Colchester, England. Oral History Society.

Oral History Association Newsletter. Denton, TX: North Texas State University.

Oral History Profile. Fullerton: California State University.

Oral History Review. Denton, TX: Oral History Association.

Pennsylvania Ethnic Studies Newsletter. Pittsburgh: University Center for International Studies, University of Pittsburgh.

Pennsylvania Heritage.

Polyphony. Bulletin of the Multicultural History Society of Ontario, Toronto.

* (This list of oral history journals was taken from a bibliography complied by Ruth Edmonds Hill, Schlesinger Library, Radcliffe.)

INSTITUTIONS AND CULTURAL ORGANIZATIONS

NOTE: This list does not include local libraries and historical societies, which are often excellent resources for materials and program ideas.

American Association for State and Local History
172 2nd Avenue North
Nashville, TN 37201
Produces many useful publications for the study of local history.

American Folklife Center
Library of Congress
Washington, D.C. 20540
(202) 287-6590
Many excellent publications, (some free), and audio-visual materials on American folklife. Two of their publications are: "Folklife Center News," a quarterly newsletter, and "Folklife Sourcebook," a comprehensive directory of folklife resources in the U.S. and Canada, including many regional and local folkore societies and programs.

Association for Gravestone Studies
c/o American Antiquarian Society
185 Salisbury Street
Worcester, MA 01609-1634
Produces several useful publications and instructional kits; also a source for contacting gravestone scholars.

Bureau of Florida Folklife Program
P.O. Box 265
White Springs, FL 32096
Several publications and audio-visual materials of interest.

Children's Museum
Museum Wharf
300 Congress Street
Boston, MA 02210
(617) 426-6500
Books, performances and resources for children's activities; many multicultural programs; seminars for teachers and community workers.

Cooperative Artists Institute
311 Forest Hills Street
Jamaica Plain, MA 02130
(617) 524-6378
Provides artists as consultants to schools, businesses, community and cultural agencies to collaborate on planning, developing and implementing programs that use the arts to address specific problems.

Educators for Social Responsibility
23 Garden Street
Cambridge, MA 02138
(617) 492-1764
A national teachers' organization offering professional development programs and curricula that help young people become engaged in the world. Specific curricula focus on conflict resolution, the Soviet Union, the Vietnam War and other topics.

Folk Arts Network, Inc.
P.O. Box 867
Cambridge, MA 02238
(617) 864-2970
A clearinghouse of information on folk arts and cultural resources, including names of performers active in folk revival; publishes an annual resource guide.

Groton Center for the Arts
Willowdale and Main Streets
P.O. Box 423
Groton, MA 01450
(508) 448-3001
For descriptions of Folklife in Education Programs, see Chapter 1 of this publication.

Historic Neighborhoods Foundation
2 Boylston Street
Boston, MA 02116
Conducts school programs on neighborhoods in the Boston area.

Holyoke Children's Museum
444 Dwight Street
Holyoke, MA 01040
(413) 536-KIDS
Features hands-on exhibits that invite the interaction of children and adults; programs include performances, workshops and cultural festivals.

Massachusetts Cultural Council
Folk Arts Coordinator
80 Boylston Street
10th Floor
Boston, MA 02116-4802
(617) 727-3668
A general contact that is especially useful as a source of information for folk arts activities in Massachusetts.

Massachusetts Historical Commission
80 Boylston Street
3rd Floor
Boston, MA 02116-4802
(617) 727-8470
Repository of information on historic structures and landscapes in Massachusetts. Open to researchers by appointment.

Michigan State University Museum
Folk Arts Division
Michigan State University
E. Lansing, MI 48824-1045
Many useful publications, including 4-H FOLKPATTERNS project series and a forthcoming Folk Arts in Education handbook.

Nantucket Island School of Design and the Arts
P.O. Box 1848
Nantucket, MA 02554
(508) 228-9248
For description of Arts and Education Programs, see Chapter 6 of this publication.

Office of Folklife Programs
Smithsonian Institution
955 L'Enfant Plaza
Suite 2600
Washington, D.C. 20560
(202) 287-3424
Central office for the annual Festival of American Folklife in Washington, D.C.; offers publications and audio-visual materials.

The Oral History Center
186 1/2 Hampshire St., 1st Floor
Cambridge, MA 02139
(617) 661-8288
Very active organization that conducts educational workshops and offers publications of interest. For more information about OHC programs, see Chapter 2 of this publication.

Pioneer Valley Folklore Society/Western New England Storytellers' Guild
P.O. Box 710
Greenfield, MA 01302
(413) 774-4141
Active organization that conducts educational and other arts programming, including the "Folk Traditions" roster of performing musicians and storytellers, and the Western Massachusetts Rural Folklife Project. For more information about Arts in Education programs, see Chapters 4 and 5 of this publication.

Spinner Publications
P.O. Box C-801
New Bedford, MA 02741
Active organization that started from a college community history course and has since produced several volumes of Spinner, a publication of oral histories in the New Bedford area. Currently conducting school oral history programs. For more information, see Chapter 3 of this publication.